

MUSIC WEEK

Europe's Leading Music Businesspaper

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Concert revenue up despite decline in record sales

by PETER JONES

WHILE RECORD sales are suffering a seasonal and economic-plight decline, more and more fans are attending pop festivals and concerts, despite increased ticket prices which hit the £6 top for Barry White performances.

A staggering total well in excess of 500,000, paying £1 million-plus at the box office, has attended shows of various kinds in the London area alone over the past two months, ranging from Don McLean's free open-air concert in Hyde Park to Frank Sinatra's official top-price of £30 concerts at the Royal Albert Hall.

The massive attendance figures reflect a big-name roster of artists including Led Zeppelin, Yes, the Osmonds, Bay City Rollers and Status Quo, but there have been full-house attendances for a whole list of "lesser" names and artists.

This period of activity in the live-show field climaxed at Wembley Stadium on Saturday with Mel Bush's promotion of a day-long bill topped by Elton John, with the Beach Boys, Rufus, Joe Walsh and Eagles. There was an "official" ceiling attendance of 72,000 imposed, and all tickets were sold, but estimates of the crowd including gatecrashers are nearer 100,000 — one source, the Daily Mail, put it at 120,000. At any rate, total receipts

were in excess of £230,000.

An even bigger "official" attendance, though spread over five performances, was for the Led Zeppelin season at Earls Court, a total of 85,000 fans and again all tickets sold. Earls Court was also the venue for two shows by the Osmonds, who attracted a total of 34,000 fans at an average £2 per ticket, a special proviso for these shows being that all fans under 14 had to be accompanied by an adult.

Predictably, the Bay City Rollers also sold out three performances at

the nearby Odeon, Hammersmith, a total of 9,000 more customers.

The group Yes took over the Loftus Road, Shepherd's Bush, headquarters of Queen's Park Rangers football club and pulled in a Saturday crowd of 25,000, with U.S. duo Seals and Croft also appearing.

Status Quo ended a tour to commemorate their 13th year together as a group with two sell-out concerts at Wembley Pool, a

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BELL UK international manager and conference organiser, Mafalda Hall was presented with this HMV ornamental mirror by Alan Williamson, of EMI's international division at a dinner during the Bell-Arista International Licensees Conference last week.

Tape sales drop but some outlets report 8-track up

DESPITE THE news from the ETIA this week that cartridge sales in the first quarter this year were down more than a third on figures for the same period in 1974, Britain's non-traditional tape outlets have claimed that the 8-track market has never been more alive.

A Music Week poll of non-traditional outlets, particularly garages and self-service stations, revealed that most proprietors hold great faith in the future of the cartridge and all admitted that they preferred the configuration to the cassette.

Ian Wallace, managing director of Direct Tape in Leeds, major tape wholesalers with more than 1,250 non-traditional tape outlets on its books, claimed: "The 8-track market has never been more bouyant and there is still plenty of growth left in it. Cassette sales have admittedly grown very quickly, but they haven't affected cartridge sales."

The majority of Wallace's business is done through self-service stations and garages, motor accessory shops and supermarkets. "I think if people want to buy cartridges they don't really think of going to a record shop," he commented. "Some of the non-traditional dealers we trade with do really fantastic

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Trojan-B&C liquidation

THE TOTAL estimated deficiency of Trojan Records and B & C Records, 300 people at a creditors' meeting at the Hanover Grand last Friday were told, amounted to £594,453, with B & C accounting for £408,991 of the full amount.

A statement of affairs relating to B & C showed book value assets of £355,972, of which £140,000 related to advance royalties, to an estimated

realisable value of £116,000. MCPS with £31,350 was at the top of the schedule of copyright creditors, followed by Carlin Music/Genesis (£23,665), Mooncrest Music (£17,094), Quarter (£14,795), B & C Music (£11,625) and Mountain/Carlin (£9,562), in a list amounting to £134,293. Among the unsecured creditors were Garrod and Lofthouse (£27,476), J. Upton (£24,243), E. J. Day (£11,263), CBS Manufacturing (£16,133), CRS (£11,473), National Publicity (£10,785) and Morgan Studios (£10,000). The total amounted to £316,932. Laurence Gerrard and

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Strong dealer support for MW-Virgin competition

THE MUSIC Week-Virgin Records sales promotion competition on the first album, Nuclear Nightclub by Wigwam, has produced such a strong dealer response that Virgin has increased the initial pressing order for the LP.

At presstime, Virgin had received 200 entries for the competition, both through the post and by telephone, and Rod Symes, marketing manager commented, "We are very pleased with the way the competition is going and we expect to have 500 shops involved by the time entries close on July 2."

To enter the competition, dealers

are required to take 15 copies of the Wigwam album on sale-or-return and to play it at predetermined times twice a day. Each week during the three weeks of the competition, the Editor of Music Week will draw 20 names from the hat for checking by Virgin representatives. The first shop found to be playing the album in the opening two weeks will win a £150 holiday voucher and a Philips videocassette recorder in the third week. There will be second prizes of Viors headphones and ancillary of copies of the Clive Davis autobiography Inside the Record Business.

Bell Arista centralizes European promotions

BELL ARISTA in London is to become the centre of international co-ordination for Europe and the clearing house for the label's licensees of all European and the clearing house for the label's licensees of all European promotions and artist tours. The company is to embark on three-month international campaigns on each of the Bell and Arista artists.

These were among the most important decisions announced at the company's first International Licensees Conference held at the Portman Hotel early last week. Bell UK International manager, Mafalda Hall, who also organised the conference, described it afterwards

as "extremely constructive." She said: "The general reaction was that more was achieved by us and our licensees in two days than could have been achieved in any other way in a whole year."

She said that the general communication problems with the licensees had been sorted out and a better working relationship had been established. A list of priority artists for each area was being drawn up in order to establish Bell-Arista artists, who had already charted in Britain and America, throughout the world.

The Bay City Rollers had already broken worldwide, but Gary Glitter

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NEWS

Concorde single

CONTINENTAL RECORD Distributors has recorded and will distribute a single Concorde March, which was commissioned by British Airways to herald the arrival of the Concorde supersonic jet.

The music, composed by Robert Farnon and played by the London Symphony Orchestra, is to be used in many of British Airways' promotional activities and will be included in all BA in-flight music tapes.

The record is to be marketed in a specially-designed four-colour sleeve and the label will feature the aircraft in British Airways colours.

The 'B' side of the single (CRD 3) features Holiday Flight, another Farnon composition, and is released on July 1.

Roy Carter, CRD repertoire and promotions manager, says the first public performance of Concorde March will be at the Royal Festival Hall, London, on July 1, tying in with the record release date, as part of the BBC's Festival of Light Music and will be performed there by the London Symphony Orchestra.



DEREK WILLIAMS, general manager Embassy, has formed the first full-time team to specifically handle CBS Records' Embassy and Harmony LP and tape catalogues.

The team pictured left to right at a seminar at the Skyways Hotel, Heathrow before taking up their new positions are: Steve Ward (East London), John Myson (transport manager, CBS Records), Margaret Rossi (Scotland), Geoff Lewis (Midlands), Derek Williams, Ken Smith (national sales manager), Chris Smith (Leeds), Dery Bancroft (East Coast), Lee Simmonds (West London) and Nick Carr (Manchester).

It's that Somebody Done Somebody Wrong Song

NEXT SINGLE from Peters and Lee, rush-released by Philips for July 4, is (Hey Won't You Play) Another Somebody Done Somebody Wrong Song, produced by John Franz.

This is the duo's first single since Closer, released for the Christmas market but which failed to make chart impact. The new title was recorded last month when Peters and Lee returned from a holiday in Barbados, and ended a long search

by Franz for a suitable song.

The B.J. Thomas version of the song on ABC has been a breaker in the Music Week charts for several weeks and has received heavy airplay.

Philips product manager David Shrimpton said he had hoped to release the Peters and Lee version earlier but their work schedule prevented it. The duo are currently in a summer-season show at Great Yarmouth "and breaking box-office records."

Over the Rainbow over the radio

FOLLOWING THE success of the Flash Fearless radio programme campaign from Chrysalis Records, the company is at present planning a similar exercise to support the album recorded at the last night of London's Rainbow theatre on March 16. The album, scheduled for release on June 20, is also supported by radio and consumer paper advertisements, and in-store promotion in key Virgin and Harlequin shops.

Titled Over The Rainbow, the album plays for 40-minutes a side, and contains live recordings from each of the artists appearing. The radio programme, which is expected to be taken by the majority of the commercial radio stations, includes live recordings, and interviews with some of the artists, together with a narrative from Chrysalis director Chris Wright. Wright discusses the reasons for the rock venue closing, along with his own views and reflections of the importance of the Rainbow.

The in-store promotion includes posters and a vacuum processed plastic replica of the Rainbow. In key Virgin and Harlequin stores the album is being played at lunch-time for a week beginning June 21. The 15-second radio spots will be broadcast during the same week, advertising the Harlequin and Virgin dealer displays.

Creative services manager at Chrysalis, Roy Eldridge told Music Week, "The Flash Fearless campaign proved so successful for us, with product of a similar nature, it seemed a logical progression to carry out the same type of exercise with this album. We have been thinking about possibly putting out a single to promote the album, but I don't think it will be necessary, because with the appeal that the Rainbow has, I think it will sell on its own

LETTERS

MTA replies

WITH REFERENCE to your article, Ulster Dealers Seek Better Service, we would draw your attention to the statement made by Gordon Smyth of Symphola. "I do not actually feel these retailers are representative of the total business in Northern Ireland, he was quoted as saying: "They represent a small percentage of the total business, less than five percent I think. Our policy is to cater for the majority, not the minority."

To put the record straight, this branch of the MTA represents 28 of Northern Ireland's leading dealers. If we represent only less than five percent of Symphola's total business, then the wholesale turnover of Symphola must be at least £7.5 million per year.

It seems strange that Symphola's own retail outlet, Smyth's For Records, numbering about 11 Branches, is not a member of the MTA, although Symphola was co-sponsor of an MTA course held in Belfast last year.

We also challenge Mr. Smyth's statement that Symphola is in close touch with dissenting dealers. Two letters were sent, on February 28 and March 13 requesting a meeting. No replies were received. Surely this shows how we are treated by Symphola? Roy Millings, Press Office, Northern Ireland MTA, c/o 29 Gresham Street, Belfast.

Loss-maker?

HOW IS it done? A shop in my area has advertised, at a cost of £60, that all single LPs will be sold on Fridays at £2.00. The average LP costs between £1.60 and £1.75 at trade price. With VAT deducted from £2.00 the shopkeeper would actually receive £1.85, but in the case of the new Elton John album, which costs £1.91½p, he would appear to be losing 6p on each one sold. Isn't it illegal to sell below cost price - or are some customers receiving preferential treatment from the manufacturers? Paul Shoben, director Paul For Music, 24 Cambridge Heath Road, London E.1.



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Kamahl on stage and record

AUSTRALIAN SINGER Kamahl, based in London since March, is to star at London's Talk Of The Town for two weeks, starting July 27.

His new Phonogram single, There I've Said It Again, produced by Tommy Scott, is released this Friday (June 27), with an album to follow in September.

He also recorded a series of appearances on TV's Stars On Sunday.

YESTERDAYS

10 YEARS AGO

(June 24, 1965)

INDEPENDENT TELEVISION Authority bans Delyse tv advertisement for A Nation Sings LP of Welsh songs on the grounds that it contravenes TV Act by promoting religion.....Brit Records, owned by Chris Peers, Chris Blackwell and Harry Robinson, switches UK distribution of Anglo's Incense single from EMI to Fontana.....Pye takes over UK-distribution of Italian Durium label.....CRD acquires exclusive agency in southern England for Hungarian Qualiton label.....Decca to reintroduce the Rex label with recordings for Irish market, with singles by Pat McGeegan and Carousel Showband for UK release.....dealer complains that EMI using seven-inch sleeves to advertise such things as lipstick.....

5 YEARS AGO

(June 27, 1970)

FOLLOWING EMI's controversial decision to abandon five percent returns, concessions to trade expected after meeting with GRRC representatives.....tape breakthrough into mass motor market with Chrysler offering Motorola units as optional extras on its complete range of cars.....total record sales in February worth £3.1 million, a 43 per cent improvement on the previous year.....A&M release album by Alex Sanders, self-styled King Of The Witches.....Carl Denker named president of President group of labels.....first MAM single on new label will be Sunny Day by Derek John Tilley.....at RCA Derek Green appointed manager UK pop-product.....

Motown launch Gaiee label with Valentino

TAMLA MOTOWN has launched a new record label, Gaiee, and organised a special discotheque and gay club mailing for its first release, *I Was Born This Way* by Valentino (GAE 101).

Anticipating reluctance to air the disc on the part of some radio stations – and, consequently, too little initial consumer interest to encourage dealers to stock it – Tamla Motown has also linked up with two magazines to make *I Was Born This Way* available by mail order. The publications concerned, the fortnightly *Gay News* and the monthly *Quorum*, will offer the single to their readers at normal retail price, 55p, including postage and packing.

Motown's special promotional mailing has been directed towards discotheques and gay clubs, with a listing of the latter supplied by *Gay News*. "Although *I Was Born This Way* has a message," Tamla Motown label manager Alan Davison said, "we are optimistic that the record will appeal widely to disco-going audiences on its musical merits. Once that happens, dealers will, we believe, find it worthwhile to stock it."

Gaiee was set up, Davison continued, to provide a specific label identity for product such as the Valentino disc. Further releases are expected, although none is yet scheduled.

MUSICAL CHAIRS

Colin Hadley leaves Anchor

COLIN HADLEY, commercial director of Anchor Records has resigned and will be leaving the company at the end of the month to return to independent consultancy with his McKinley Marketing company. Hadley formed McKinley Marketing when he left Pye and was representing a number of companies, including Bell, at the time he joined Anchor one year ago. At McKinley he will rejoin Ivan Alter who has been caretaker in the interim and, said Hadley, "It is quite likely that we shall be forming music publishing and property development companies in the near future." No replacement for Hadley has been announced at Anchor, but managing director Ian Ralfini will take over his responsibilities and will assume direct supervision of sales.

GROWTH IN popularity of tape has prompted Decca to appoint a tape marketing manager, David Rickerby, who has been working as assistant m-o-r marketing manager since April and was previously promotion manager.

Rickerby will be reporting to pop marketing and promotions manager, John McCready, and reporting to him will be tape promotions manager, Gary Mann, and Eric Lotinga who handles tape product and co-ordination.

ROGER WATSON, formerly A&R co-ordinator at the Chrysalis London office, has moved to the company's Los Angeles office leaving a vacancy which managing director Doug D'Arcy is currently trying to fill. Watson will be initiating an American A&R division as part of the company's expansion into the American market. He will liaise closely with the London office. D'Arcy commented: "We have two or three people in mind to fill the vacancy but nothing has been finalised. We will not rush a replacement. It is far more important to find the right man."

IAN MANNERING-SMITH and Chris Griffin have been appointed by WEA as field promotion representatives who will be working exclusively on the promotion of Atlantic releases. Mannering-Smith, who comes from Bruce's Record Shop In Glasgow, will be concentrating on the Scottish area and Griffin, previously with RCA has been appointed to the midlands area. Both report to WEA field promotion manager, Nigel Molden. The two existing representatives in these areas, Steve Dunn and Phil Baker, will now be responsible exclusively for the promotion of Warner Brothers releases.

JOHN MARTIN has joined the DJM field promotion team covering North Midlands and N.W. England. He is an ex-Radio Leicester reviewer and interviewer.

BUS STOP Records and Intune, which incorporate Intune Productions, Casanova Music, Tiger Music and Golden Egg Music, have moved to new premises at 16 Clifford Street, London W1X 1RG (01-439 0312/5)

ANDREA CASSEL has left Decca to form her own independent record promotion company. She joined the a&r department at Decca three years ago after running her own theatrical company in Manchester. She is running her new company from 20 Hyde Park Place, Bayswater Road, London, W.2: phone 723-7985/486-4809.

Paul Grade sets up P&P Records



PAUL GRADE, only son of Sir Lew Grade, and former Carlin Music executive Paul Lynton have set up new record, publishing and management companies.

The record company P&P Records releases a debut single by three-man group Sheer Elegance, through Pye International, July 4. Group comprises three West Indians and the launch single, *Going Downtown*, was written by leader Bev Gordon.

Both sides of the single are published by Grade-Lynton Music and Grade-Lynton Management has also been set up.

Pye release the single in the U.K., Eire and Holland, and ABC in the

rest of the world.

Grade is a former golf professional who has worked in various capacities in show business. Lynton, formerly Carlin creative manager also was director of the record division there, and looked after Paul Curtis, composer of *Let Me Be The One*, Britain's 1975 Eurovision entry by the Shadows.

The three new companies are being run from Grade's Knightsbridge home, but office premises are being sought for early 1976.

Picture shows (standing, left to right) Lynton and Grade, with Sheer Elegance.

UK, Metronome in Switzerland and Denmark, Sonet in Sweden and Finland and Arne Bendiksen in Norway.

DAVE LEE TRAVIS, the disc jockey, has been signed to MPC Artists and Management by Michael Cohen for exclusive representation. He will be branching out into the cabaret field in the early autumn and will be presenting his own one-man show.

PAUL RODRIGUEZ Music has signed Michael Moore, a 22-year-old singer/songwriter, to an exclusive worldwide publishing agreement. All his material will be copublished by PRM and his manager, Jazz Summers' Puppet Music which is administered by PRM. John Rush, professional manager of PRM, is producing Moore's debut album which is now nearing completion.

MUSIC DEALS

JIM SIMPSON has recently concluded European distribution deals for Big Bear Records which bring the territories in which the label appears up to nine. CBS will handle the label in Belgium, Luxembourg and Austria, while BASF takes over the rights for Holland. Both are launching the entire catalogue this month spearheaded by the *Muscles* single, *Space Party*. *Muscles* is the only UK act on the label all the others being US originated. The existing Big Bear licensees are Transatlantic in the

TOM DOOLEY

TO THE growing list of senior executives on the move, add former Polydor general manager Gordon Collins who was transferred to Phonodisc in the wake of the new regime and is close to finalising his future plans.....how lucky we are – New Zealand's Labour government has doubled sales tax on records from 20 percent to 40 percent.....Roy Tempest looking once again at possibility of forming BBC music publishing company – incidentally, is he humming *I've Got My Captain Working For Me Now* these days?.....will CBS manage a second Mott The Hoople success with another ex-Island group about to be signed?

MUCH APPRECIATED by Pye salesmen, recent film show arranged by Larry Page.....Bing Crosby in his 50th year as an entertainer this week releases first UA single, the title track from forthcoming album, *That's What Life Is All About*.....future episodes of *Crossroads* tv serial will feature Paul McCartney arrangement of Tony Hatch theme.....both World Records and RCA claim to have won silver discs for classical music in advance of Decca's *Hundred Best Tunes Volume Five*, originally thought to be the first.

WITH THE release of a *Greatest Hits* album and a new single, *Two Time People*, could be that Island about to re-sign Cat Stevens.....some two months after Tom Dooley, *Daily Mirror* diary columnist Paul Callan revealed last week that Tony Roberts' Belgravia penthouse gutted by fire – he could have added that Roberts is lodging in basement of Ian Ralfini's Hampstead house.....Prose publicity firm's case against Troggs in West London county court adjourned when judge taken ill.....Motown looking at Park Lane premises for new headquarters.

MAINMAN ARRANGED release of Dana Gillespie from her RCA contract.....following negotiations in London with Mike Everitt, Noel Redding, ex-Hendrix bass player, about to sign his new band to RCA in America for the world.....many copies of Decca's *World Of The Goodies* album returned by customers bewildered by mock skidding pick-up sound at end of *Winter Sportsman* track.....a son, Richard John, for Phonogram assistant sales manager Joe Colquhoun and wife Karen.....for a quadrasonic album, Pye producer Jed Kearse recording 1800 musicians from 42 military bands at Wembley next month.....for his new single, *Judge Dread* revives Jane Birkin's *Je T'aime* hit.....Decca in final stages of forming in-store display team.

Australia's Superstar

Kamahl

marketed by PHONOGRAM PHILIPS

New Single
There I've Said It Again
6037 056

Concert revenue up

FROM PAGE 1

total of 16,000. Those shows were preceded by three from Rick Wakeman. A&M keyboard star, who presented, on ice, his Myths and Legends Of King Arthur And The Knights Of The Round Table.

Tickets for Wakeman's extravaganza ranged from £1.50 to £2.50 and though the shows were not completely sold out on two shows, they attracted a total of 20,000, with takings not far short of £50,000.

Estimates vary for the Don McLean "thank-you to my fans" free show at Hyde Park, but official police estimates put the attendance at 70,000, and this follows a total of 14,000 paying customers for his two concerts at the Albert Hall.

The two Frank Sinatra concerts at the Albert Hall attracted both black market business and a flurry of forged tickets. Though no gross takings figures are given, there were 14,000 fans paying up to £30 a ticket at face-value prices.

Barry White's one Albert Hall concert was a 7,000 sell-out with the £6 ceiling. Rod McKuen also sold out the Albert Hall - another 7,000.

Attendance at the Crystal Palace garden party this year is estimated at 18,000, the show featuring Steve Harley and Cockney Rebel, Jack Bruce, Steeleye Span and others. Tickets were £3 on the day to £2.75 if sold in advance and were in a 50-50 ratio, giving a gross take of not far off £50,000.

But the roster of big attendances was spread to more orthodox theatres such as the London Palladium, where Gilbert Beaud did a Sunday concert, to the Royalty and to Drury Lane, where Helen Reddy completely sold out two shows and Ralph McTell one. Loudon Wainwright III was a

sell-out draw at the Victoria Palace, while Vicky Leandros undertook her U.K. concert debut to a 5,000-strong audience at the Albert Hall.

Other concert appearances with complete sell-out or nearly full houses, averaging 3,000 a time, have included those by Bachman Turner Overdrive; Dr. Hook; Greenslade; Jose Feliciano; David Gates; the Three Degrees; Frankie Laine; Marty, Paul and Danny; Slade; Demis Roussos; the Shadows; Tammy Wynette; the Glitter Band.

Allowing for the McLean free show, and allowing an average £2 ticket price, in excess of £1 million has been taken at box-offices in the London area in just a couple of months.

And open air venues are, round the country, gaining support for pop shows, particularly football grounds. Mud appear this weekend at Huddersfield, before an expected 30,000 crowd. In the London area, again, an official 18,000 limit has been set for a festival at the Oval cricket ground, Kennington, for September 27 - a show for which no artists have yet been fixed.

The surprisingly big number of superstar names caught even the superstar names on the hop. Rick Wakeman told Music Week: "When I booked myself in for May at the Wembley Pool, the calendar was clear for rival attractions. By the time the shows came along, it seemed everybody else had booked in - Status Quo, Elton John, Led Zeppelin.

"In some cases, the sheer weight of big names must have caused at least a slight drop in business."

But the influx of big names continues. And promoter Arthur Howes has reportedly offered £2 million to get Elvis Presley over for a Wembley Stadium concert.

No more breakfast with d-j Everett

THE LONG-AWAITED announcement from Capital Radio about the departure of Kenny Everett from the breakfast show he has held for eighteen months, is no surprise to the radio industry. It has been known for several months that Everett was unhappy at Capital. His present contract expires in September.

Everett will now produce two weekend shows for the station, and is likely to produce other taped shows which will be made available to the other IBA stations.

The replacement disc jockey is new Capital recruit Graham Dene, who has previously worked for

Radio City in Liverpool and the BBC and UBN. Although Dene is a highly competent broadcaster, he will have to prove to the advertisers and to Capital, that he can command a large audience. At City his shows were particularly successful, following a lively happy-go-lucky style. Capital chairman Richard Attenborough told Music Week that Dene has been hired by the station in preparation to take over the breakfast show in September of this year, and had been highly recommended by City programme controller Gillian Reynolds.

EMI profits down but sales up

DESPITE A £19 million rise in net sales, EMI suffered a slight drop in profits during the first three months of 1975. Profits were £2.034 million compared to £2.521 million in the same period last year.

The figures were released in connection with EMI's filing of a registration statement with the Securities and Exchange Commission of the United States. The results for the first half year, to December 31 1974, were announced on March 11. The sales and results are unaudited.

Net sales for the period totalled £112.5 million compared to £93.5 million in the first three months of 1974. A provision of £13.5 million has been made, as an extraordinary item, for the terminal loss associated with the disposal of the Italian subsidiary, Voxson, previously estimated to fall within a band of £12 million to £15 million.

As announced earlier in May, the continuing deterioration in consumer spending in the United States resulted in a third-quarter loss by Capitol Industries-EMI Inc of 577,000 dollars compared with a profit of 2.8 million dollars in the corresponding period the previous year. This has contributed to the reduction in the group's overall results, but the effect has been mitigated by improved results from UK leisure activities and medical electronics.

The results for the third quarter has not caused the directors to alter their forecast made on March 11 which read: "In the absence of unforeseen circumstances attributable profits (before extraordinary items) for the full year are expected to be below those of the previous year, but present indications are that the shortfall in percentage terms, should not be greater, and may be rather less, than in the first half of the year."



AMONG THE guests at the opening night of the Queen Mary Suite at the Cunard International Hotel, starring Dionne Warwick and Frank Gorshin, were (l to r) Tony Blackburn; his wife, actress Tessa Wyatt, Matt Monroe and his wife Mickie, Fred Pontin and Jeffrey Kruger and his wife Rene.

Bell conference

FROM PAGE 1

was to be relaunched with campaigns and tours starting in the autumn and the Glitter Band would also be among the first priorities.

The licensees were welcomed by Bell UK's chief executive officer, Tony Roberts. Particularly enthusiastically received by the overseas visitors were new Arista artists, Linda Lewis, whose album, Not A Little Girl Any More, is released on July 4, and Max Merritt and the Meteors who have their debut Arista LP released in September.

Barry Reiss, the company's US administrative vice-president, presented Arista's American product. Probably the most effective part of the conference was the open forum which licensees and Mafalda Hall, Roberts, Reiss, marketing manager Mike Goldsmid and Bell UK promotion chief, David Bridger discussed mutual problems.

The licensing agreement between Bell-Arista and EMI, for the world excluding the US, Canada, UK and Japan has only been in force a few months. The prime element therefore was the introduction of the Bell and Arista labels to the new EMI licensees and the discussion of

the licensees' day to day needs from its licensors and vice versa.

The two days closed with a reception for the licensees to meet artists, managers, producers, publishers and agents so that relationships could be established in advance of promotional visits.

CJMO launch label with 15-minute single

A SEVEN-inch single playing for 15 minutes and retailing for 65p is the first release this week by a new record company, CJMO Records, distributed through Pye.

CJMO, the initials of the C. John Mears Organisation, has moved into the commercial market after some years of concentrating on specialised releases, with Who's Who In The Zoo by Ed Stewart. The record comes in a laminated colour sleeve.

There are five animal songs on the record, which is enhanced by animal noises in stereo. Three of the songs are performed by Stewart, and the other two by young girl singers, Tracey Miller and Melita, who is only 11 years old.

CJMO has been concentrating previously on minority releases such as fairground organ records. It has also been involved in premium business - it produced 100,000 demonstration discs for a new line of GEC record players. A more recent venture is a series of long-playing EPs, in collaboration with EMI, of Old Time Music Hall featuring Leonard Sachs, which is being offered to retailers trading with the Alliance cash-and-carry grocery enterprise.

Commented managing director John Mears, "So far we have been producing records where there has been a hole in the market. Now we are interested in moving into records

nationally and whatever people may say we feel that EPs are not a thing of the past. Value for money is what counts and an EP gives an ideal length of playing time so far as children are concerned."

The CJMO label is based at 22 Southfields, London NW4 (203 4259).

First figures from JICRAR

THE FIRST of a series of comprehensive radio audience research reports in the form recently agreed by the Joint Industry Committee for Radio Audience Research (JICRAR), has just been issued.

The first report concerns the findings of the recent survey for Radio Hallam. The 44-page document includes technical details of the study, and average and cumulative data for the VHF and total area, and is colour coded for the different sections.

Until now, audience surveys have been published independently, and this standardisation will be a great help to the industry in assessing the merits of advertising in different time slots. In addition to the report from Hallam, research books will also be available shortly for London, Liverpool, Glasgow, Edinburgh and Newcastle.

Tape sales drop

FROM PAGE 1

sales in 8-track. Our own cartridge sales have increased by 20 per cent in recent months... in fact I've just moved premises, from ones that covered 1,500 square feet to these which cover 5,500 square feet. That's some indication of the increase in popularity of tape in general."

Derek Richardson of Autosave in Sunderland reported tape sales three to one in favour of the cartridge. "In fact I've just been inspecting the sales figures and they are really very good for 8-track," he commented. "The main danger is that some dealers are going to be frightened by all this talk about cartridges being killed-off."

"They have heard that some tape and record companies are considering withdrawing from the 8-track market. Personally I don't see how they can do it, but the rumours have been sufficient to stop some dealers stocking cartridges."

Another garage proprietor reported sales three to one in favour of the cartridge - so far as motorists are concerned. Arthur Shorrocks of Hodgson's Garage, Morecambe, commented: "They are preferable because of the continuous playing, unlike cassettes which have to be regularly turned over by the motorist."

Ted McGeachie of Ray Thompson's Car Radio Stereo Centre in Aberdeen affirmed his belief in 8-track, despite the rumours of the market collapsing. "Our experience is that of every ten tapes we sell, nine are cartridge, although it is only fair to say that most people wanting to buy cassettes would go either to a record shop or radio and TV outlet, to buy them. We are known to specialise in cartridges," he said.

Home market sales figures for pre-recorded tape slumped heavily in the first three months of this year, mainly due to a falling-off in popularity of 8-track cartridges.

Total unit sales between January and March were nearly 4.2 million, 691,000 less than in the same period in 1974 when 4.9 million were recorded. Cassette sales were actually only 6,934 less than 1974's 3.2 million but cartridge sales dropped by more than a third from 1.7 million to 979,216, a difference of 684,668.

The figures add further fuel to reports that the cartridge market is in poor shape, and are bound to spread gloom, because 8-track unit sales in the first quarter of 1974 had shown a 94 percent increase over the same period in 1973. At that time there was considerable optimism in the business that the cartridge system was becoming entrenched in popularity.

The tape unit sales also showed a large slump from October-December 1974 figures when there were 6.2 million total sales, although there is usually a seasonal increase in the last quarter of the year.

ETIA chairman Henry Pattinson, commenting on the latest figures, admitted that cartridges had "taken a beating" recently, but he added that it was still early days and people should not be too pessimistic. "Most companies are still continuing to issue product in both configurations and I don't think anybody should presume that 8-track had had it," he claimed.

"In the last quarter of 1974 there was perhaps a case of over-production with cassettes, and things are now settling down," Pattinson added. "I think future trends depend very much on the Government - at the moment, with so much insecurity about, most people seem to be saving their money."

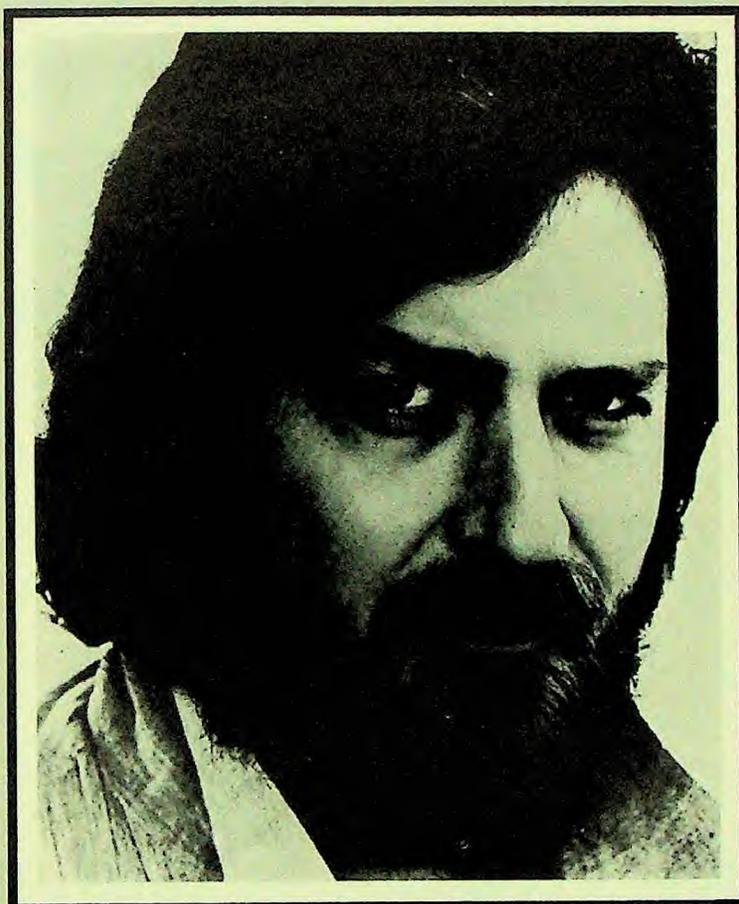
Trojan-B&C

FROM PAGE 1

Company of 1, Old Bond Street, W.1 and Booth White and Company of 1, Wardrobe Place, Carter Lane, E.C.4 were appointed as liquidators.

In the case of Trojan Records the book value of assets amounted to £159,000, of which £153,000 were accounted for by advance royalties. The two principle unsecured creditors were BC Music (£30,990) and Bush Productions (£20,443) in a list adding up to £81,967. Laurence Gerrard with Harris & Kafton were appointed as liquidators.

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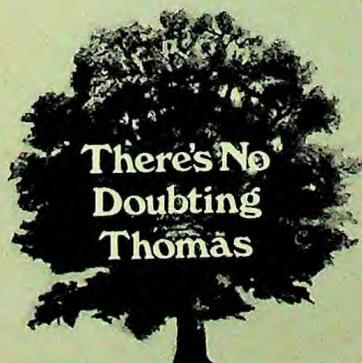


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EUROPE

Finnish singles sales slump to 400,000 copies in 1974

HELSINKI - Less than 400,000 singles were sold in Finland in 1974, according to figures published by the Finnish group of IFPI companies. It seems an amazing figure, more so because the retail value of singles was just £350,000, including tax, or four percent of total IFPI sales.

Till now, the only industry consolation with regard to singles had been the reasonably steady unit sales each year. But in 1974, sales dropped by 72,000 units - or roughly 16 percent. And that makes unhappy reading in any language.

Gone are the days when a top ten single here hits a sales figure of 15,000-20,000. That was a virtually guaranteed figure five or ten years ago. Today a sale of 5,000-7,000 is considered to be very good. The "gold" target, that is 10,000 copies sold at wholesale level, is considered now to be very much too high.

Yet several discs enjoy a chart run of four months or more. At the same time, Finnish companies restrain from releasing anything but what is regarded as "foolproof" product. This policy has a disastrous effect on domestic output, with the number of new singles here at an all-time low ebb.

Ten years ago, when the Beatles, Rolling Stones and others were among the consistent hitmakers, the market was dominated by 45 rpm singles. Singles and EP's sold 580,000 and 130,000 units, respectively. Album sales totalled a mere 170,000 units. Singles and EP's were available just about everywhere, from department stores in big towns to stationers in small villages.

But that is not the position today. EP's, as well as pre-recorded open-reel tapes and 8-track cartridges, are nearly non-existent. In many areas, shop-owners are

EUROPEAN VIEWPOINT

trying to phase out singles as well - or at least make do with a very limited selection of current "chart-busters."

However, it is generally accepted that singles are still important as promotion assets. Raha-Automaattiyhdistys, the government-controlled jukebox-operating company, which maintains 2,100 machines, uses up to 12,000 singles every month. Though Raha reportedly imports some of its product, most of the 45's are stamped with the familiar "Made In Finland."

Raha is important enough to merit a special pressing of a popular album cut, usually not less than 1,000 copies. Oy Yleisradio Ab is very important, too, though most of its broadcast pop shows are rather wishy-washy, a kind of AM/FM combined.

But there are two annual events which boost single sales more strikingly than any gimmicks or promotions. They are the Autumn Melody competition and the Eurovision Song Contest.

When last held, in 1974, the Autumn Melody event pulled in 140,000 postal votes from a viewing audience of 2.5 million, and as a result of that kind of interest, the top-voted songs will continue to build into hit singles. In addition, they are used as special attractions on various compilation albums, which are extremely popular in Finland.

Ironically, in typical Finnish style, two songs became huge hits

simply because they were strongly voted out by a preliminary jury. Another of these songs, a ballad dedicated to a self-centred pop-music editor, topped the charts for five months!

The importance of the Eurovision Song Contest is seen clearly in the light of this month's top twenty. Top spot is held by Marion's El Bimbo, but in positions two and three are Era, by Wess and Dori Ghezzi, and Ding-A-Dong, by Teach-In. And Let Me Be The One, by the Shadows, is a strong number five. Further down is the Finnish entry, Old Man Fiddler, by Pihasoittajat, at 12, and the French entry Et Bon Jour A'Toi L'Artiste, by Nicole Rieu is 16.

To round off this Eurovision link is the fact that bubbling outside the chart are three local versions of Ding-A-Dong and two of Era. It must be worth enquiring if this is a record!

Certainly it is a kind of Eurovision "madness." Nearly three million Finns staying up to the middle of the night, watching a kind of ultimate musical soap-opera. The contest was also heard simultaneously on FM radio.

It provides a perfect hour or two for your friendly neighbourhood home bootlegger. He's the one who bombs disc-jockeys with near-obscure letters because they don't play the hot new releases in entirety and without interruption.

I hope somebody will work out the actual role of the 500,000-600,000 tape-recorder/players now in use in Finland. How much is lost to record and pre-recorded cassette sales

After all, thousands of blank C-60s are retailed well below 90p, the price of the now much-troubled single.

KARI HELOPALTIO



COPENHAGEN: Swedish act Svenne & Lotta on Stig Anderssons Polar Records was awarded with a gold record for the sales of 50,000 albums of "Oldies But Goodies" containing old hit material. The sales reached 80,000 albums when Svenne & Lotta went touring Denmark. Svenne & Lotta is here pictured with managing director Kurt Hviid-Mikkelsen of EMI, Denmark. The sales of "Oldies But Goodies" in Sweden was only 25,000.

Artists from 27 companies at Sopot

WARSAW - This year's international song festival at Sopot will be held in the Baltic seaside resort from August 20-23. The artistic committee of the festival has studied material and listened to recordings sent in from artists from almost all over the world.

And from this list they have finally selected soloists and groups representing 27 record companies.

On Friday, August 22, which is the traditional day of Polish songs at the festival, the competition concert will be held earlier than usual to make room for a special promotion show featuring top-line Polish artists, and staged primarily for the benefit of foreign impresarios attending Sopot.

The gala concert on the closing day is expected to include a star-studded foreign line-up, with such celebrities as Karel Gott, Frank Schobel, Lili Iwanowa, Didi Dragon, Klari Katona, Muslim Magomajaw,

British duo Paul and Barry Ryan, Bobby Solo and his group and possibly this year's Eurovision Song Contest winners Teach-In. The bill will also include Polish acts Urzula Sipinska and the Troubadours Group.

Entries for the traditional Record Fair, which is also a sale of records, have come in from 12 companies, including Balkanton of Bulgaria; Panton, Supraphone and Opus of Czechoslovakia; Veb Deutsche Schallplatten of the German Democratic Republic; Electorecord of Rumania; Melodiya from Russia; Fly Music of West Berlin; Switzerland's 3-M; and EMI of Holland.

Pathe-Marconi increase use of computers

PARIS - Francois Minchin, chairman of Pathe-Marconi EMI, French subsidiary of the EMI group, reports big steps forward for his company in the field of computers.

He claims that Pathe-Marconi, already in a leading position over the competing companies, has made big advances. The Honeywell-Bull 615 computer, with production set in Chatou's factory, since 1897 the largest record production unit in France, is in the fourth class of computers.

This means that Pathe-Marconi is the only French record company fitted with such sophisticated equipment. With it, Pathe-Marconi will be able to go further in developing its production and commercial programmes, as well as getting an even more profitable stock administration.

As far as artists contracted to Pathe-Marconi are concerned the computer will make possible: a per day and per area sales control for each artist; and, by special programming, release of highly-detailed data to allow evaluation of commercial and promotional operations.

Francois Minchin says the head office in London has ordered the very new HB 66-70 computer to permit exchange of data both ways.

German full-price record sales down

HAMBURG - There is a definite trend here towards low-price records. Albums retailing at \$8.80 dollars, or 22 marks, are becoming very difficult to sell.

But the figures speak for themselves in the annual report of the West German phonographic industry. Albums with a retail price of above \$8 (DM 20) lost six percent of their share of the market, whereas less expensive albums selling between \$5.50 and \$8 increased their share by 65 percent.

The bulk share of the German record-buyer's new favourite kind of record falls to a kind which was available in West German shops only a few years ago. The formula is that of 20 hits assembled on one LP, sold at \$8.

Pioneers were the record companies K-Tel and Arcade, who at first were without competition in the German market. They were hugely successful, using massive television and radio advertising. The 20 "Power-hits" shocked the "establishment" competition at first, but not for long.

The counter attack from the German record companies was to fight the opposition with its own weapons. The domestic record "strategists" fought back with hits "made in Germany."

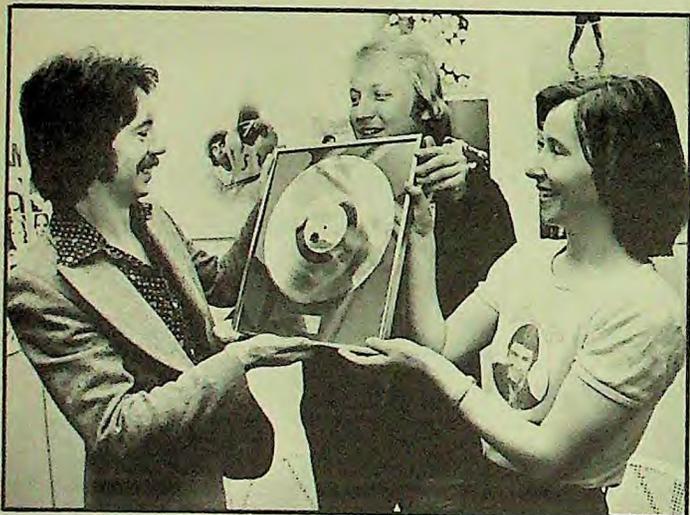
In the past two years, clever

record companies even found new functions for the huge-selling \$8 albums. Apart from using established artists, Polydor's "Super Hits" and Ariola's "Super 20" also contain recordings by young artists such as Elfi Graf or Gavin du Porter and Mario Lehner. With the help of the top stars, plus releases of more than 100,000 copies, young talent reaches millions of extra customers.

But the triumph of the "super" records was possible only at a cost to the \$8.80, or DM 22 records. The reason adds up to common sense. On a \$8.80 album with 12 titles, one title costs 80 cents, or DM 1.83, whereas only one mark is paid for a "power-hit". In addition, all twenty songs have already been at the top of the charts, which is not really true of the 12 songs on a \$8.80 album.

Again, the price of 19.90 marks is visually below the 20-mark limit, whereas the normal price is 22 marks. Only superstars like Udo Jurgens, Neil Diamond, Heino and Barry Whiter have overcome the basic trend towards more music for less money.

An analysis of the charts here proves how popular the 20-hit albums really are. There were six hit-samplers in the top 20 of 1974, but the tendency for 1975 is well up.



The latest Sparks album has won gold status in Sweden, and Propaganda continues to sell and sell in this territory. On behalf of Sparks members: Ron and Russell Mael, Trevor White, Ian Hampton and Dinky Diamond; Martin Humphrey of Island Music - publisher of Sparks - accepted the gold album from Mr. Ove Hansson of Sonet Music in Stockholm recently.

On the photo, left to right: Martin Humphrey, Ove Hansson and his assistant Anna-Lena Bjorell at the ceremony.

The new Sparks single Get In The Swing, first Sparks material to be produced by Tony Visconti, will be released in Sweden shortly. The group is expected back on a big Swedish tour later this year.

Screen Gems album of the month

BRUSSELS - Nominated Album of the Month by Screen Gems, within the Kluger International group here is Mac Davis' "All The Love In The World" album and it is being promoted strongly, particularly on radio.

Other new releases from within the Kluger organisation include Betty Wright's US hit "Where Is The Love" (Inelco); "Ski-ing In The Snow" (Palette), a UK chart-rider by Wigan's Ovation; and Mud's "Oh Boy", which had remarkable sales figures in the first few days.

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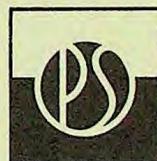
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EUROPE

Canzonissima off at last

ROME — Italy's most popular, though scandal-rocked, television programme "Canzonissima" is going off the air after 19 years, officials of the state-run RAI television network quietly announced this week.

The decision to end the series was made at high-level meetings between officials of the television network and representatives from the Italian finance ministry. Then the news was "leaked" quietly to the Italian press.

"Canzonissima," the perennial showcase for Italian middle-of-the-road music, was a song competition tied to the state lottery. It was televised weekly from October to January. After each programme, viewers mailed in votes for their favourite singer or song.

The ballots, which cost around \$1.60 each, also served as the lottery tickets. Top prize in the lottery at the end of the year was \$320,000.

Television and finance officials decided to retain the lottery, but to couple it with a quiz programme called "Spaccaquindici," which also suffers from low ratings.

In its heyday "Canzonissima" could attract up to 20 million viewers, about half the total Italian population. For its January 6 finale. Though snubbed by some recording artists "Canzonissima" was also the biggest promotional boon in Italian recording history. Each year the show could be counted on to provide countless pages of reviews, gossip and interviews, often malevolent, but nevertheless publicity. The winning song inevitably became a hit.

The programme was devised in 1956 by a RAI official, Giovanni

Mancini, and the winner of the first show was Nuncio Gallo. Through the years, the winners' list included such names as Nilla Pizzi, Claudio Villa, Dalida, Massimo Ranieri, Gigliola Cinquetti and the last winners were the duo Wes and Dory Ghezzi.

But by 1970 the show had begun to decline in both quality and popularity and it was moved from its Saturday night prime-time slot to Sunday afternoons and some of the lavish production numbers that characterised earlier shows were cut down.

Loss of popularity, scandals and last year's harmful strike action at the end, plus falling interest by major record companies who subsidised their artists' appearances, finally did the show in.

Scandal hit the programme last fall when a prosecutor in Turin revealed that six million lottery tickets sent in during the 1971-72 season were false and named ten singers and 12 recording company

representatives in his investigation. While most were subsequently cleared, the bad taste remained.

The 1974 finale ended in shambles when RAI technicians struck the penultimate and final shows, forcing the company to use a hastily spliced programme of old tapes broadcast from a secret studio.

After that, the record companies and big artists just lost interest in the show. "It's just as well," comments CBS Sugar television and radio promotion man Alberto Marozzi. "It was a competition in music, and music is music, and who needs that kind of competition? It did no good."

And promotion girl Luciana Mazzoleni, of Phonogram, says: "For me, the end is okay. The last edition didn't do anybody any good. Now the big names, the big performers just don't want to appear on it any more."

It seems few will mourn "Canzonissima."

Liszt Society awards

BUDAPEST — The Hungarian Ferenc Liszt Society has inaugurated a Gramophone Record Prize, awarded only for recordings of Liszt music which help popularise the works of the 19th century Hungarian composer.

Awards are to be made in three categories — piano and organ works; orchestral and piano works accompanied by orchestra, and choral works. The national jury, headed by Kossuth prize laureat Ferenc Farkas, will pick the 1974 winners on October 22 this year, birthdate of Liszt.

The event is sponsored by the Ministry of Culture.

The society invited some 70 record companies from all over the world to submit recordings and acceptance has already come from the following: Balkanton, Bulgaria; Elektrecord, Rumania; Elektrola, BASF and Christoforus, from West Germany; Pathe-Marconi from France; CBS from the U.S. along with Vox, ABC and Everest; and the Hungarian Recording Company.

Majority of recordings already submitted are organ music and some are in quadraphonic sound.

Jazz revolution—retailers unsure

PARIS — The jazz revolution continues. Retailers however are by no means sure that this is a return in force, but simply an offer to collectors. Three record companies are now in the market, Barclay, RCA and Musidisk.

The reason why the revival may

be somewhat less powerful than was at first imagined is that the recordings often go back 50 years and for this reason, compared with today's techniques, are unsatisfactory.

It is pointed out for example, that Django Reinhardt or Benny Goodman discs made in 1943 will always have a surface noise. This cannot be avoided.

The Musidisk jazz and blues anthologies have been very carefully planned. There are 12 types of blues, classified by region, while the jazz anthology, with 60 discs, goes back to 1920. All are accompanied by a description taken from Frank Tebot's Jazz Dictionary.

Whether this trend will eventually lead to a wide and genuine interest in jazz remains to be seen. If it does, new names will have to appear or old names will have to be sold on new recordings.

For the moment the retailer is doubtful. Certainly the library discs are selling well, particularly the RCA Black and White series. Lido Music has opened a "Black Room" devoted to jazz and the great names which go with it. This, however, is a long way from a full scale revival.

Mrs. Monique I. Peer, President of the Peer-Southern Organization, has appointed Klaus-Michael Karnstedt to be European Professional Manager of the PSO.

Karnstedt has been managing director of Peer Musikverlag in Germany for six years, and he will keep this position furtheron beside his new European tasks.



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EUROPE

Dutch Groups find financial difficulties

FRANS VAN DER BEEK
AMSTERDAM - Rick van der Linder, leader of successful Dutch pop group Trace, says: "I'm only too happy that I started the band last year. It would not be possible now, because costs are too high. An enterprise like that throws up too many difficulties at this time."

And he touches on a severe problem for all Dutch groups, and one which also affects the record industry here.

In 1974, a heavy business battle started. Every record company tried to give maximum exposure to the most important groups on the roster. Polydor did not worry too much about Golden Earring, because they are abroad so often they are hardly regarded any more as being Dutch, but the company did take the opportunity to launch Galaxy Lin.

But the problem is that there is just no work for the band.

Bovema was glad to have Focus already on the books, but tried to build another supergroup, Kayak. It gave the group a fine send-off, with huge sums of money injected. But manager Fritz Hirschland can be proud of the group's expensive p.a. system, but not of the amount of concerts he can book for the band.

Phonogram already had Ekseption, but that band has now gone. Perhaps they played too complex music, which in the past brought them little work and only glory. The band broke up. Phonogram still has Trace. In a way the company is trying again with the band but then it has to, because the original investments in the group were so high.

Just what is the matter with the music scene in Holland? A few years ago the pop business was flourishing, but things have since changed drastically. The result paints a sad picture. Many of the Dutch pop musicians have to live on

social security from the state because they're constantly out of work. Yet in garages are parked fine trucks packed with powerful equipment which originally cost thousands of pounds.

For the record companies, the matter is also serious. They face the enormous problem of the system of parallel imports from the UK. Financially it is hardly worthwhile to release albums of UK or U.S. artists because the parallel import system offers such a serious threat to the market here.

To attempt to match the imports, the Dutch companies try to build a strong stable of national artists and groups. The big hope rests with middle-of-the-road groups, with commercial appeal for the masses. The George Baker Selection, Cats, BZN, and a few new groups with recent hit-single success can count on a reasonable market.

But there are some important reasons why the Dutch pop market is in decline.

First, the mentality of the Dutch pop musician. One manager says, "When the average musician has one success, he thinks he has it made. They are generally difficult to work with, developing a high-and-mighty attitude. Most theatre managers or discotheque owners are disappointed with the lack of co-operation from many Dutch groups. Some expect the red-carpet treatment after just one hit, which is ridiculous."

The only groups still working are the ones who do make concessions towards the public. One good example is the Dizzy Man's Band, with a number one hit, a comedy number The Opera. They believe in putting on a visual show but don't have to rely on a very expensive p.a. system with accompanying lights.

Another reason for the slump is a change of heart on the part of the public. Cultural life in Holland is

not as deep as it was. There is a deep need for entertainment and amusement. Dutch pop groups at top level do not entertain - they play music!

Yet every week there is an internationally-known pop group in Holland, in the Rotterdam Ahoy-hall or in the Amsterdam concert hall. The quality of these world-class supergroups spoils the market for their Dutch colleagues.

Youngsters go to these concerts if they want to listen to top-class music. In other circumstances, they just want to have fun, and be properly entertained.

And this explains the tremendous success here of the so-called drive-in shows. Radio Veronica started this trend and other radio stations followed. They travel through the country, playing current hits, and a "name" disc-jockey is there to create an atmosphere of all-out enjoyment. The drive-in shows are much cheaper than staging pop groups and are therefore attractive propositions for discotheques or dance-halls.

Result is that top drive-in shows, like Top Pop (from the television pop series) and Veronica, have plenty of work each week, while very capable musicians have to stay at home.

It seems that Holland is just too small a country for groups at a certain level of proficiency. Most of the time they are a dead loss for the record company, but the company needs some groups for prestige and image.

So a disappointing conclusion is that the public and the groups are just fed up with each other.

There are perhaps just 11 cities showing interest when a top Dutch group wants to go on tour. The situation is constantly worsening.

But perhaps a real crisis is needed to blow up, so the Dutch pop scene can start re-building in a few years.

Melodiya increases foreign talent exposure in Russia

MOSCOW - There has never been such a strong and wide exposure of top international talent on Melodiya releases here as is happening now and has built through the past two years.

It is not because of the general international practice where albums or singles released in the U.S. or Western countries are pressed here by Melodiya facilities on a licence basis. But there are hundreds of odd releases of international product, released by Melodiya mainly on flexible disks (small-size, with two to four songs), cheap in production, easy to distribute and readily bought by millions of fans to play on ordinary mono equipment.

A record store in Leningrad is currently offering a wide choice of talent on flexis: Peter Nero, Gilbert Beaud, Charles Aznavour, Mireille Mathieu, Caterine Sovage, Brenda Lee, Bobby Solo, Les Humphries Singers, Michel Polnareff, Udo Jurgens, Andy Williams, the Rolling Stones, the Beatles, the McCartneys, Tom Jones and Engelbert Humperdinck.

It is mostly dated material used, cleared and released before 1973 when Russia joined the Universal Copyright Convention. It is also evident that Melodiya avoids using the contemporary material of rock groups, though it releases a lot of national.

There are no statistics available to assess the flexi-disk share of

Melodiya's annual 200 million-unit output, but guesswork would suggest somewhere between 55-60 million. In fact, though, the flexi-disk has completely replaced 78rpm records, manufacture of which was stopped by Melodiya three years ago.

Flexi-disks is the simplest and cheapest type of record offered by Melodiya, having no sleeve, but just a photograph of the act and titles of the songs featured on the disk itself, and retailing at around 86 cents, and all flexi-disks are monaural.

Another big-selling type of Russian-made record, exposing top international talent, is the mini-album, small LP's bearing two to four songs and retailing at \$1 for monaural and \$1.14 for stereo. The greater proportion of releases are in mono.

Again, Melodiya has started releases of stereo albums featuring collections of songs recorded by international artists. Most recent releases have been by Charles Aznavour, Engelbert Humperdinck, the Paul Mauriat orchestra and Germany's James Last. But as these are mostly random collections of songs put together by Melodiya a&r men, from various other releases, these albums often lack unity of style and ideas as shown by the original producers.

Melodiya's moves towards seeking agreements with the world's leading international record companies have

paved the way for a new form of using international recorded product in Russia.

The first-ever example of this kind was a 1972 album of Ray Conniff released last fall under the licence from CBS International. The record has been retailed at the same price as any Russian-made album in the pop field - that is, around \$3. More albums, including Miles Davis' "Concert In Carnegie Hall", and several Duke Ellington albums, will appear soon.

Similar agreement reportedly concluded with Polydor will open new avenues for German talent in Russia.

Finally there was an unprecedented event for the Russian national record industry at the end of last year when the first-ever international star was invited to record in Russia. That was Ray Conniff, who cut an album here of Russian songs arranged by himself and recorded under his baton, but played by Russian musicians and singers. This was a first experience of united international talent with Russian product.

Melodiya here does not indulge in any promotion or advertising campaigns for its current pop material releases. In fact, there is no need for the pop product sells very well at full national level.

National radio and television here give little exposure to international pop talent, so Melodiya is clearly and decisively the main channel through which to expose top world-class talent.

EUROPE

EUROPEAN VIEWPOINT



OSLO — Norwegian pop musicians seldom build any kind of name or reputation outside their own country. Occasionally a singer or group might get a hit in the Danish or Swedish charts.

But only one band, made up mostly of Norwegians, Titanic, has enjoyed any kind of international success or career, and that only after years of working outside Norway. Working — and struggling.

However during Polydor International's latest a&r "workshop" held in Oslo, representatives from 20 countries had a chance to meet and hear leading Norwegian group Popol Ace. The five-strong band has been on the fringe of the international scene for several years, and Frank Zappa was highly impressed with the group sound and performance during one of his visits to Norway.

Now Polydor International is planning a big promotional drive to put the group in the forefront of international pop. Popol Ace gave a concert in Oslo in honour of the visiting executives, and the band put on a very good show indeed.

Popol Ace is a comparatively new name for the band. But the musicians had worked together in various groups over recent years. With the current line-up having been together for just two years. To remain in the professional pop world, however, the members of Popol Ace have had to work as studio musicians, producers and songwriters for many other Norwegian artists.

Their patience and hard work seems now to have paid off, and the whole industry hopes that Popol Ace can really give Norwegian pop an international dimension.

With the full back-up of Polydor International, an album, Popol Ace, is ready for worldwide distribution. And a follow-up album is to be made in London later this year.

Picture shows (left to right): Popol Ace members Terje Methi, Arne Schulze, Thor Andreassen, Pete Knutsen and Jahn Teigen.

IRELAND



Slade were in Dublin for *Slade in Flame*, which opened at seven cinemas. They attended the film at the Plaza. It will be screened in 78 cinemas throughout Ireland.

From left: John Woods, managing director, Polydor Ireland, Dave Hill, Michael Verrecchia of M. Verrecchia & Sons, juke box operators, Tommy Stewart of Avenue Records, Thomas Street, Don Powell, Jimmy Lea, Noddy Holder.

Castlebar song contest in October

THE TENTH Castlebar International Song Contest will be staged from October 6-10.

The major prize of the contest for the best overall song is £1,000 and a trophy. The second prize is £300 and a trophy and the third prize is £100 and a trophy.

There will be cash prizes and awards for the singer of the winning song and the singer giving the best interpretation of a song, and special prizes for songs written by composers abroad and a special trophy for the best song written in the Irish language and qualifying for the finals.

The Castlebar International Song Contest is open to all composers, amateur and professional throughout the world. The closing date for

entries is July 4.

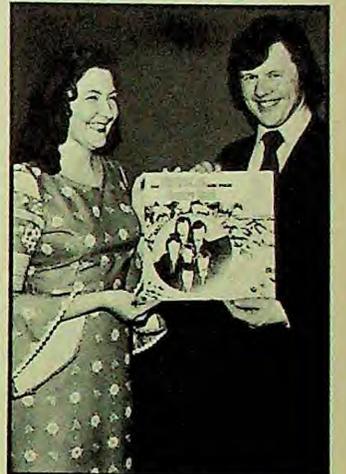
The writers of the 27 songs to go forward to the preliminary finals, to be judged during the first three days of the contest, will be announced on August 8.

Copies of the rules and entry forms may be obtained from Giscia O'Connor, International Relations Officer, Castlebar International Song Contest, 15 Marian Row, Castlebar, Ireland. Phone Castlebar 460.

Clifford T in Dublin

CLIFFORD T. WARD was in Dublin to appear on RTE Television's *The Late, Late Show* and to record for the series, *Roll Over Beethoven*.

EMI Ireland issued his new single, *Jig-Saw Girl* (Charisma CB 248), from the album, *Escalator* (CAS 1098).



Phyl Mitton of Irish Record Factors and Nick Kinsella at a reception in White's Hotel, Wexford, to launch the new record label, *Sail*. The first album on the label is *The Kinsellas and their Country Band (SAIL 001)*.

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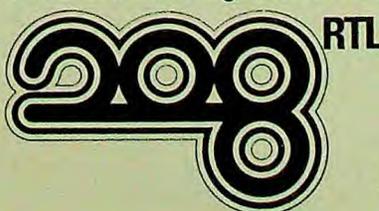
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PUBLISHING

Ed Welch—Jack of all Trades

ED WELCH is a music publisher. He also successfully fulfils a dozen or so other roles in the music business, and he's only 27. But he's particularly proud of heading up Clowns, his own publishing company, which is administered by United Artists.

The same United Artists where, not so long ago, he worked as teaboy and musical dogbody.

Welch is the type of publisher who doesn't believe in long contracts with writers. "I like to think the songs I've got are exclusive of dead weight. If a song doesn't happen fairly quickly, then I give it back to the writer."

"I'll use my contacts, do my best, but if there is no action then it's only fair not to leave product just hanging around."

That Welch has time even to think about the ethics and business procedure of music publishing is surprising. He's been into just about every area of the music world, from arranging, writing and producing to appearing as performer and orchestra leader.

He has a new single out with Bell, a slowed-down and effective reading of the old Buddy Holly hit *It's Raining In My Heart*.

Welch started learning piano at the age of four. His father was a mixture of church organist and pianist in the silent film days. Welch sang with Eton Choir School, was head chorister (complete with cassock and surplice) at Oxford Cathedral, where the congregation once included Sir Winston Churchill and several times members of the Royal family.

From there to Ardingley College, in Sussex. He says: "At that time I hated pop. I'd sometimes listen to it on the quiet, but I didn't rate it. One of the songs I rated least of all was *It's Raining In My Heart!* But I did get involved in a pop group there."

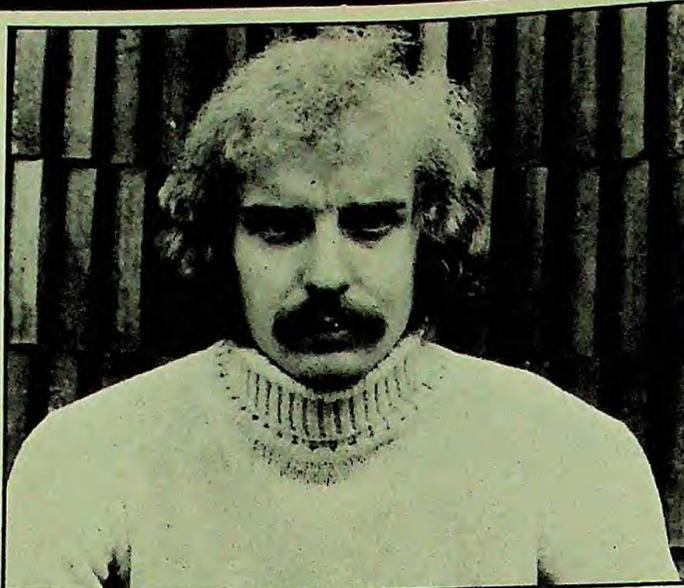
He went on to a three-year course at Trinity College, studying piano, cello and guitar, set in a mixture of Beethoven and Chopin. Then to United Artists Music and recent developments which include the new contract with Bell, plus a season as musical director, including his own weekly spot, on the BBC-TV Diane Solomon series.

He has written many songs with Tom Paxton, sending tapes of the melodies to the U.S. where Paxton would fit on the lyrics. Says Welch: "Actually I am one of the five percent of people in the music business who can actually read music."

He's had a lot of success in song festivals round the world, including one at Tokyo with his song *Angel*, and his songs have been recorded by the likes of the Ryan Twins, Shirley Bassey, Francoise Hardy and Cilla Black. His arrangements have created hits for other artists, and he has played piano for the Fortunes.

Welch is a two-degree man, being both graduate and licentiate of Trinity College.

Clowns was his biggest-selling single so far, but he says now: "Maybe I could be a top ten artist, but generally speaking I've shed my Gary Glitter aspirations. Some time ago I got involved with Spike Milligan, and wrote the theme of



Ed Welch

the film of Adolf Hitler, *My Part In His Downfall*. That led to writing songs with him — he is really keen on straight lyric-writing.

"Recently I've got more into television work, writing and so on, but I think the really big aim now is film writing. My ideal sort of life would be roughly that of Michel le Grand. You get all the best film-scoring writing jobs and then select a few prestigious concert appearances in exotic parts of the world. Have baton, will travel."

Making the change from classics to pop could have been a traumatic experience for Welch. But he says: "It was a bit frustrating in a way. I was there with a fairly severe musical training behind me and other people were earning a fortune from two chords. My first arrangements were rather classical and all the songs I wrote were complicated."

He once had to write 42 scores in a month, which worked out at three a day, with other chores as well. Like playing cricket or football for his "local".

Certainly Bell Records has confidence in the sales potential of the *It's Raining In My Heart* single, which could put more pressure on Welch as a performer. There were good sales on his earlier UA album *Ed Welch and Orchestra Play 20th Century Classics*.

But he reckons he'll always stay in the publishing business, which he finds both challenging and rewarding.

Incidentally he is qualified to teach piano. His qualifications stretch back to Mendelsohn, the German musician who died in 1847. Welch was taught by Professor Arnold Cooke who was taught by somebody who was taught by Mendelsohn.

Look Out it's Klein

ALAN KLEIN has written the songs for *Look Out! It's Sir*, opening at the Theatre Royal, Stratford East, July 8. Design Music, of the Carlin group will publish.

Klein's *What A Crazy World* is the current presentation at the Theatre Royal — an up-dated version of the show originally presented there in the 1960's.

SHEET MUSIC

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- 3 THE WAY WE WERE, Screen Gems
- 4 SEND IN THE CLOWNS, Beautiful/Revelation
- 5 LET ME TRY AGAIN, MAM
- 6 ONLY YESTERDAY, Rondor
- 7 WOMBLING WHITE TIE AND TAILS, Batt/April
- 8 SING BABY SING, Avemb/Shane
- 9 DON'T DO IT BABY, Pamscene/ATV
- 10 HASTA LA VISTA, Sonet
- 11 THREE STEPS TO HEAVEN, Palace
- 12 OH BOY, Southern
- 13 THE ENTERTAINER, Chappell/KPM/Belwin/Music Sales
- 14 I'M STONE IN LOVE WITH YOU, Gamble Huff/Carlin
- 15 ONCE BITTEN TWICE SHY, April

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AMERICAN SCENE

Manhattan Transfer—better than just another New York trend

NEW YORK NOTES

by

David Redshaw

NEW YORK — THE FORTIES have been threatening for a year or two. The torch singing of Bette Midler, the cocktail seat of the Pointer Sisters. And in England Roxy Music teased us with a jumble of images, among them the matinee idol, tucked in behind all that jagged music.

Now, in New York (where else?), the movement has synthesised with some force via a four-piece vocal harmony group named Manhattan Transfer. With two sessions at New York's prestigious Bottom Line club and a national tour behind them, Manhattan Transfer are very much the flavour of the moment.

They are youngish but they sound like nothing so much as Glen Miller's Modernaires, and they even employ a 12-piece orchestra, penguin-suited, to complete the picture.

The audience is stranger. A good section of New York's Puerto Rican gay community seems to be jammed into the Bottom Line.

When the orchestra finally strikes up (you hadn't heard that one for a few years, had you?) and Manhattan Transfer fox on stage, it's impossible

not to subscribe to the audience's evident belief that they are pretty fabulous. They're so absolutely right. After a few introductory notes of torch they suddenly freeze into a blue-lit Art Deco tableau and the audience bursts into spontaneous applause.

The orchestra are splendidly bored-looking, probably a deliberate gambit because the two girls two boys Manhattan Transfer are so vivacious and fizzy. Lead singer Laurel Masse immediately catches the eye. A tall, leggy redhead, she is totally full of jive. Never stops fluttering her eyelids, licking her already glossy lips and working the audience. The others fit like aces in a hole. Janis Siegel, the little Jewish girl who made it in the big city. Tim Hauser, founder of the group, the archetypal Forties bandstand type complete with pencil moustache. And Alan Paul, a

**U.S. TOP 30
ON PAGE 22**

prancing dancing pierot in white tails and centre parting is so unbelievable you keep wondering if maybe he's a waxwork dummy come to life.

The music is almost exclusively Thirties and Forties. Tuxedo Junction, Java Jive, That Cat Is High, Blue Champagne. And they sing it so impeccably well, handling quite complicated seat routines with stunning confidence. They possess the kind of talent that makes you wonder, what on earth were they



doing before this

"Do you remember the Fifties?" asks Laurel Masse. "Y'know on the streets then we had what were known as *hitters*. Now *hitters* walked like this". And she goes into a shoulder-swinging aggressive approximation of the latin, West Side Story, rock n' roll freak. "They were looking for it, y'know? You don't see 'em nowadays. They're mostly in the police force". Roars of appreciation. And then on slinks Alan Paul, with curly black hair, street vest, tight jeans and some very provocative trouser-hitching movements directed at the girls in the front row, knowing industry guffaws.

But his Puerto Rican street hood

routine is the climax of the show. Sha Na Na may have done it before but Paul's version is subtle and better observed.

Ignoring the massive watershed that existed between the orchestra generation and rock n' roll, Transfer do the full acapello hit, before finishing their act with more smooth Millerama.

The question remains of course, can they get it on record? Well Atlantic have just brought out the debut LP and it's titled simply The Manhattan Transfer (K50138 is the British number). In fairness there's nothing really original on it. A collection of some of their stage highlights with full orchestra and with tenor star Zoot Sims taking a

bow on one track. But it is very authentic sounding and since it was produced in 1975, by Atlantic's Ahmet Ertegun, it has all the benefits of studio balance and wizardry that you don't usually get on your classics of this particular period. Whatever else, it's great fun. If you ever get the chance to see Manhattan Transfer on stage, don't pass it up because you are guaranteed to be delighted. It looked at first like another zany New York trend but the sheer personality and fizz of the group have turned it into something more. The return of the big bands is still doubtful, but Manhattan Transfer may be what many people are looking for.

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DR. FEELGOOD

MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

First recording in the new Henry Wood Rehearsal Hall

SPATE OF new opera issues and opera recordings is a feature of classical record companies' operations within the next few weeks, most of it concentrated in London. All major companies will be working on new operas during July and August, and many have new July releases.

Last-minute switch of a major Decca production from Paris to London will mark first use for recording of the new Henry Wood Rehearsal Hall in Southwark, officially opened last week. Decca's new *Carmen*, to be conducted by Sir Georg Solti and produced by Christopher Raeburn, moves in there next week, the Royal Philharmonic Orchestra having given up one of its booked rehearsal dates to help fit Decca in. The London Philharmonic Orchestra, one of the sponsors of the new hall, will travel up and down between London and Glyndebourne, where it is playing for the current opera season, for daytime recording sessions, returning to Sussex at night except when there are no Glyndebourne performances. Cast for *Carmen* includes Teresa Berganza in the title role, Plácido Domingo as Don José, José Van Dam as Escamillo and Kiri Te Kanawa as Micaela.

Decca has just finished a new Joan Sutherland recording, this time of another Massenet opera, *Esclarmonde*. Richard Bonynge conducted the National Philharmonic Orchestra with singers Huguette Tourangeau, Giacomo Aragall, Ryland Davies, Clifford Grant, Louis Quillico and Robert Lloyd. Producer was Michael Woolcock.

Sutherland, honoured last week in the first award of her native land's new Order of Australia in which she becomes a Companion, stars in Decca's second issue of Bellini's opera *I Puritani*, due for July issue (SET 587-9), replacing the

older recording from (SET 259-61), still available but due for deletion. New recording has Luciano Pavarotti as Lord Arthur, Nicolai Ghiaurov as Sir George, with the London Symphony Orchestra and Covent Garden chorus under Richard Bonynge. Sutherland also comes into Decca's July list with a new disc of highlights (SET 573) from her complete recording of *Turandot* (SET 561-3) with co-stars Montserrat Caballe, Pavarotti and Ghiaurov conducted by Zubin Mehta. And Pavarotti has a solo disc for July, *Favourite Tenor Arias* (SXL 6649), from Paggiacci, *Martha*, *Carmen*, *La Bohème*, *Rigoletto*, *Faust*, *Tosca*, *Aida*, *Il Trovatore* and *Turandot*.

Phonogram has no opera issue for July, but has three operas in current and coming production. Haydn's *La Fidelta Premiata* is being recorded under Antal Dorati in Lausanne this week, and early in July a start will be made on Rossini's little-known *Elisabetta Regina d'Inghilterra* in Wembley Town Hall, the opera from which Rossini 'lifted' the overture now used for his *The Barber of Seville*. Cast will include Montserrat Caballe in the title role, with Ileana Cotrubas, José Carreras, Rosanne Creffield, Ugo Benelli and Neil Jenkins. After that Phonogram will move on to yet another of its series of early Verdi operas, this time *Il Corsaro* and again conducted by Lamberto Gardelli, again with Montserrat Caballe and José Carreras, plus Jessye Norman, Clifford Grant and Alexander Oliver. Erik Smith produces all three Phonogram recordings, with engineer Hans Lauterslager.

EMI's opera contribution to July issues is Ralph Vaughan Williams's setting of the *Merry Wives of Windsor* story, *Sir John in Love*, made in association with the Vaughan Williams Trust. The

three-LP set (HMV-Angel SLS 980) will have baritone Raimund Heryncx as Falstaff, Helen Watts as Mistress Quickly, Elizabeth Bainbridge as Mistress Ford, Felicity Palmer as Mistress Page, Wendy Eathorne as Ann Ford, Robert Tear as Fenton and Gerald English as Dr. Caius. Meredith Davies conducts the New Philharmonia Orchestra.

On the recording front, EMI has completed its new recording of Verdi's *Un Ballo in Maschera* starring Martina Arroyo, Fiorenza Cossotto, Plácido Domingo, Piero Capucilli (who sang the role of Anckar-strom at Covent Garden earlier this year) and Reri Grist (who also sang as Oscar the page at Covent Garden). Riccardo Muti conducted the Covent Garden orchestra, with John Mordler producing.

Domingo is also singing in London for RCA's coming second recording of Massenet's small opera *La Navarraise*, following the CBS issue already out; and RCA is also currently engaged on the first complete recording of Korngold's opera *Die Tote Stadt* (*The Dead City*), being made in Munich with the composer's son, George Korngold, as co-producer with Charles Gerhardt.

CBS has no current opera production in hand, but is adding to its opera list on July 25 with issue of a 'horse's-mouth' performance of Mussorgsky's opera *Boris Godunov*, this time from the Bolshoi Theatre in Moscow, a recording made in Russia with guest-star George London as Boris and top Russian mezzo Irina Arkhipova, who made her Covent Garden debut this year in *Il Trovatore*, as Princess Marina. The orchestra and chorus of the Bolshoi Theatre are conducted by Alexander Melek-Peshayev and the three-LP set (77396) will retail at £5.49.

Bohm to conduct LSO in London

FIRST LONDON visit by recording conductor Karl Bohm, 80, for 16 years - he conducts the London Symphony Orchestra in the Festival Hall this week - is being marked by DGG with, as well as the June release of his new Beethoven *Missa Solemnis* (2707 0850), re-issues and three new releases. Bohm's recordings of all nine Beethoven symphonies, with the Prometheus, Coriolan and Egmont overtures as fillers comes back after deletion last year in a nine-LP box set (2740 115) retailing at £15.

New releases bring Bohm conducting the Vienna Philharmonic Orchestra in Haydn's Symphonies Nos. 91 and 92 (2530 524) and two Mozart concertos, for Flute and Orchestra K. 313 and Oboe and Orchestra K. 314 (2530 527); and conducting the Berlin Philharmonic in Schubert Symphonies Nos. 3 and 4 (2530 526).

Following success of the launch of DGG's new £1.15 *Heliodor* reissues in April, 10 more come in July, all original stereo recordings dating from the middle 1960s, with another release due later in the year. July's include a number of fine performances. On 2548 066 Stefan Askenase is soloist in Chopin's Piano Concerto No.1 with the Hague Residentie Orchestra conducted by Willem Van Otterloo. Russian pianist Sviatoslav Richter plays on 2548 106, with the National Philharmonic Orchestra under Stanislaw Wislocki in Mozart's Piano Concerto No. 20, with solo fillers

Beethoven's B Flat Major Rondo. Ferenc Fricsay conducts the Berlin Philharmonic in Beethoven's Symphony No. 7 (2548 107), and Mahler's popular Symphony No. 1 is played by the Dresden State Orchestra conducted by Otmar Suitner (2548 123). The Dresden players are under Kurt Sanderling on 2548 152 in the popular D Minor Symphony of Cesar Franck, and Fricsay conducts the Berlin Radio Symphony Orchestra in ballet music from operas *Faust*, *Otello*, *Aida*, Eugene Onegin and *La Gioconda* on 2548 133. Beethoven overtures *Leonora* Nos. 2 and 3, *Fidelio*, the *Consecration of the House* and *The Ruins of Athens* are by three orchestras - the Berlin Philharmonic, Bavarian Radio Symphony and the French Lamoureux - under conductors Eugen Jochum and Igor Markevitch on 2548 138, and Lorin Maazel conducts the Berlin Philharmonic on 2548 192 in the Brahms Symphony No. 3 and the *Tragic Overture*. Yet another low-cost version of Carl Orff's popular cantata *Carmina Burana* returns on 2548 194, conducted by Herbert Kiegel.

Finally a double album set (2700 108) brings back Ferenc Fricsay's performance of Beethoven's Symphony No.9, the Choral Symphony, with soloists Irmgard Seefried, Maureen Forrester, Ernst Haefliger and Dietrich Fischer-Dieskau and the Berlin Philharmonic. Fill-ups are the composer's Egmont and *Leonora* No.3 overtures.

CRD move due to expansion

MAJOR MOVE this month comes for Continental Record Distributors, long established in Dean Street in London's West End. Expansion of representation and need for more storage space has sparked off move to Greenford in Middlesex. New address is Lyon Way, Rockware Avenue, Greenford, Middlesex, UB6 0BN, telephones 578 4311 and 6354.

CRD has taken on U.K. distribution of 12 new labels, all but one exclusively, making a total of 64 labels now distributed by them. Additions are Pathe-Marconi (non-exclusive since EMI Imports handle a number of releases), Amadeo (Austria), Bis and Proprius (Sweden), Calliope, Edici and Harmonia Mundi (France), the U.S. Connoisseur Society issues, Wergo (German), new U.K. label Ikon, and other U.K. labels Discourses and Pavilion.

Two new original CRD recordings are due for release at the end of July. A two-LP set, CRD 1014-5 in a box set at £5.98 brings a premiere authentic-instruments recording of the complete Bach flute and harpsichord sonatas played by harpsichordist Trevor Pincock,

Stephen Preston using the baroque flute, and Jordi Savall on viola da gamba. On CRD 1016 are Faure's Cello Sonatas Nos. 1 and 2, with the composer's *Elegie* and *Siciliane*, by cellist Thomas Igloi with pianist Clifford Benson.

New recording being made this month is of the songs of British contemporary composer William Wordsworth, sung by The Scholars and helped by a grant from the Scottish Arts Council. Simon Lawman and Roy Carter are producing, and the recording will probably be issued in September.

Capital increase

AFTER AN independent research by Jickrar, commissioned by Capital Radio, figures showed large increases in listeners to the station's Sunday 6 p.m. to 8 p.m. Collection classical programme. From October 1974, when figures were first taken at 109,000, a rise was shown in May of this year to 239,000, increase of 119 per cent.



TRIO OF veteran musicians (from left) oboist Leon Goossens (71), accompanist Ivor Newton (83) and soprano Isobel Baillie (80), ages adding up to 240, 'christened' the Musicians' Benevolent Fund's new home, Ivor Newton House in Bromley for retired musicians, with a performance of the aria *My Heart Ever Faithful* from Bach's *Wedding Cantata*. All three have made many current recordings.

Discurio's John Mitchell and the problems facing to-day's classical retailer



John Mitchell

Some people make gramophone records. Other people sell them to the public. Relations between manufacturers and dealers are on the whole satisfactory. But there are many snags, and the contact between the two is not always plain sailing. One mainly-classical London retailer talked to Music Week and detailed some of the difficulties met with by the retail trade in its aim to keep the public supplied with the records it wants. John Mitchell, who runs London West End specialist classical store Discurio, is outspoken on the problems he and other similar dealers have to face.

FOR THE past 15 years John Mitchell has run Discurio, a small record store hidden away in London's historic Shepherd Market on the site of the ancient May Fair that gave its name to this section of the West End, and which still retains its village-centre atmosphere. Before taking over Discurio, Mitchell, who came to London from New Zealand after the war, had conducted a mail record business with many individual customers all over the world, providing them with records brought from both British and overseas manufacturers, from America, Germany, France, Japan and elsewhere, records they could not obtain through other channels.

It was not easy. Some British companies would not give him a franchise. "So I went down the road to a dealer friend and said 'Look, I'll give you cash, five per cent over wholesale', and I generally got what I wanted. I had customers all over the world, many of whom I've still got, and over the years I've built up

a close association with similar dealers in other countries. Many customers have specialised needs, wanting something they've picked up from mention in publications or advertisements, but which they just can't find where they happen to live. We find it for them. We still do. Only last week a big film man from America, working in London, needed a recording that happened to have been deleted some time back. Cost was no object. We phoned dealers in America and got it here in under a week. The phone calls alone cost three times the price of the record, but we got the man his recording".

But that is only one part of Mitchell's operations. Discurio is a standard retail record store, stocking at any one time some 55,000 records, a good 80 per cent of them classical, and selling anything up to 100,000 records a year to a largely specialised clientele. That part of Discurio work presents most of the problems for John Mitchell. What is

the principal one?

"What most classical dealers would complain about today", he asserts, "is the lack of knowledge on the part of the manufacturing companies even of their own catalogues, let alone those of other companies. The executive side of the record companies has changed drastically. Many new men come in, with little knowledge of the classical repertoire and little interest in the existing recordings of the back catalogue, no historical connection with the industry. If something didn't come out last week or last month, they don't know about it. In a company like EMI there are still some people from away back who have a panoramic view of the industry, but they're nearly all about to retire, and what happens then?"

Mitchell also has doubts about the efficiency of today's travelling representatives, the salesmen who visit record stores and sell their company's products.

"I find", he says, "that reps today haven't the background knowledge of what they're selling, as they used to have, and as in America they still have. Here, they seem to know about only what is on their current sheets this week. They never try to sell you a record that came out last month, let alone the complete catalogue as they do in the States. But it's in the complete catalogue that the manufacturer's money is tied up, and where his profits lie. Some companies here have stocking systems like EMI's Music Centre and the DGG system. But these include only records that are best-selling standard classics, and tend to discourage the sale of a record that is in any way unusual. They concentrate on the things that anyone can sell, and give extra dealer margin on that. It should be the material hard to sell which has the encouragement".

On the whole, declares Mitchell, EMI and Decca have good quality reps. "In my time, EMI have had about five reps, people of ability who know their job and who have been with the company for some time, and three or four good ones from Decca. But with so many companies, a different rep comes around every month, if some of them bother to come at all. I know that we're a small concern compared with many others, and I realise that we're at the end of the line when it comes to reps pushing sales, but often they just don't bother to come at all. Of course, in former days it was easier for them - there were fewer retailers to visit. But it seems that today's reps, even those with some knowledge of the classical business, are just given a target to meet on new releases and simply haven't the time to try to sell anything else. So many companies take the view that the retailer can't survive without their records, but make little effort to help the retailer sell them. You can survive without anybody's records, except perhaps EMI's. EMI understand, better than any company, that it's performers who sell records.

They may not always be the best records in the whole world, but they're the easiest to sell".

The reps, he thinks, spend most of their time on the stores that sell the most in actual volume, and little on analysis of the type of record that the specialist dealer sells. "I don't blame them completely for this. They have to live with the situation

as it exists, but it's the smaller dealer who in the long run has to survive on the clientele he has, and to provide that clientele's needs. The smaller dealer is an individual. If a large retail chain collapses, no particular individual is deeply affected. If the small personal dealer does not succeed, he is broke."

Mitchell places most blame on the modern system of computer stock control, an impersonal decision-maker that can affect the life of a record still in regular demand but slow to move. "Any new record seems to be dead after a few weeks, since all sales promotion is focussed on the new issues. And as soon as a record begins to show signs of slow moving, the computer orders it to be chopped out, and something new has to be boosted".

The small dealer is also squeezed by today's stringent financial conditions. "There seems to be little contact nowadays, on the personal basis that at one time made for pleasant relations between manufacturers and dealers. If a dealer happened to be in some temporary difficulty over cash problems, and was slow in settling accounts, someone from the company would ring him up, or come to see him, and talk it over.

**Evan Senior
interviews
John Mitchell
who for 15 years
has run
Discurio**

EMI and Decca still have some of the old-style credit managers. Eric Porter, EMI credit manager, still visits every account, knows them all, their stock, the people who sell and the type of client. He's a human contact, worth his weight in gold to his company. But most companies' credit managers simply inspect returns and act on that basis, and you never even meet them. In the past, dealers used to get from the manufacturing companies 90 days' credit. Now it's down to 30 and in some cases less. In America a store like mine would get up to six months' credit. The operative criterion for the manufacturer would be 'Is this store of any regular use to our company?', and if the answer is yes, every help is given".

Mitchell agrees that the present situation on cash flow is unnatural, and that the manufacturing companies themselves are subject to the same problems. But, he says, many companies do not seem to care even if a store has sold £1 million worth of records for them in the past year. "Now, if you're only a trifle late in payments, they're down on you. There seems to be little connection between the different departments. Accounts departments have to get the money in, and treat this as an end in itself. Some are completely inflexible, particularly the American-based ones. They don't seem to realise that a small retailer has to buy in again next month, and that they'll be looking for business from him next year as well".

Impersonal operations can also confound the dealer, large or small, with difficulty in getting mistakes put right. "As an example, there was a recent DGG record of Spanish songs sung by Teresa Berganza. Although there was nothing on the

sleeve to say so, all consumer press reviews mentioned that there was an insert leaflet giving the words of the songs. We've never been able to get that leaflet, however hard we tried. Customers complained and returned the records, and we had to refund their money and send all the records back. Sometimes a record is officially deleted although the company holds stocks of it. A day or two after the deletion a customer asks for it. But it's officially deleted and the computer won't accept an order for it even though there may be hundreds of copies in store. There's no way of bucking the system. A few years ago you'd just 'ring up Fred', someone in the warehouse who could fix anything."

On the vexed subject of faulty recordings, Mitchell does not place all blame on the manufacturers, though some there undoubtedly is. "The true percentage of faulty records is probably no higher than it ever was. Between 60 and 70 per cent of the records that come back to us from customers as faulty are not faulty. The problem is often with the customer's equipment, but when a man has spent some hundreds of pounds on elaborate hi-fi equipment he thinks it must be right - whereas in many cases it is more likely to be wrong."

He admits, however, that the retail trade as a whole has been going through a bad time on faulties, slightly worse for those records found to be truly faulty. "Some companies don't seem to care a damn. We don't actually have any hassle with them. They do replace, but sometimes with a record just as bad."

Mitchell instanced a problem with Decca's issue of Puccini's opera Turandot. "A customer brought a set back and said it had a fault on it. It had - a line right across Side 2 that looked like a hair pressed into the record. We had other sets in the shop, examined them, and all had the same fault. We sent them back and they were replaced, with sets that all had the same fault. So we rang them up and asked that they look at them before sending them out. But they replied that they were not allowed to do that, to send out sets on which the sealing had been broken. We replied that we didn't mind broken seals as long as we got good records. Even with a helpful company it can sometimes take six weeks to get a faulty record replaced by a good one and before we can satisfy our customer".

Deliveries, too, can cause dealer problems. "Once you could order records this morning and you'd have them this afternoon. Then it got to be two or three days, now it's anything from three to 10 days. If the order doesn't come you ring up, and that takes two or three days to sort out. Over a long period, Decca has always been good on deliveries. EMI is going through problems of production at the moment - some February releases only came through this month. This question of reliability seems to be a problem of the times. When I was in the record trade in New Zealand, Britain was always known as the last word in reliability. Things were always shipped on the right date, packed perfectly, came on British ships that got there at the right time. Stores could be told exactly when the order would arrive, and it did. Now nobody seems to care whether an

order arrives this year, next year or ever — and if it does it will probably be wrong!”

How can all these problems, of reps, deliveries, faulty records, finance and personal contact between manufacturer and retailer be solved?

“For one thing”, suggests Mitchell, “I’d like to see every manufacturer get its middle-rank executives from among those with actual retail experience. Some few do that, but not many. Most of them have no idea of how tough selling records can be. They think that just because they’ve made a record and say it’s the world’s best, people will flock to buy it. They don’t. For one thing, the customer today is bewildered by too many good records of the same work. There is too much choice. In the days of 78s you didn’t need much knowledge or experience to sell records. You were lucky if there was one version of everything worthwhile, and everyone was happy with it. Today you have seven or eight or more of each one.”

Another and perhaps a more valuable suggestion is that all these problems could be properly aired at the annual MTA Conference, in the regular Dealers’ Forum period. But Mitchell thinks that this, always coming at the end of the conference, could have more effect if held not only at the end, but at the beginning. “As things are there is not time for everything to be thought out and presented. If such a session could be held at the beginning, giving time for more thought, and then another at the end to discuss all the questions that have been quietly fermenting, there could be some satisfactory answers to many of them, and some closer liaison between manufacturers and retailers. Each needs the other”.

ALBUM REVIEWS

CLASSICAL

- CHART CERTAINTY
Sales potential within
respective market
*** Good
** Fair
* Poor

Classical Tunes

The World of Your Hundred Best Tunes, Vol. 9. Compiled by Ray Crick. Decca SPA 373. — Probably one of the best-selling series ever devised by a record company, and with sales running into millions since the start five years ago, this group of recordings based on Alan Keith’s popular BBC radio programme has brought pleasure to an enormous number of buyers and profit to almost as many dealers. The new volume, which will be helped by simultaneous publication of Keith’s book (reviewed this week), should be no exception. It has such popular excerpts, as Handel’s Where’er You Walk aria, Schubert’s Ave Maria, two pieces from the Faust ballet music, the

Tchaikovsky ‘Andante Cantabile’, the last movement of Grieg’s Piano Concerto, Beethoven’s delicious little piano piece Fur Elise, a total of 10 melodies that everyone knows and loves drawn from Decca’s catalogue and by artists from Joan Sutherland, Solti and Clifford Curzon and others of that ilk. It should set the tills ringing as the previous eight issues have done.

Youthful Mozart

Mozart: Il Re Pastore (The Shepherd King). Edith Mathis (Aminta), Peter Schreier (Alexander), Werner Krenn (Agenor), Arleen Auger (Elisa), Sona Ghazarian (Tamiri). Salzburg Mozarteum Orchestra conducted by Leopold Hager. Produced by Gottfried Kraus. 3 LPs in box with libretto and notes. BASF BAC 3072-4. — This delightful opera, written for Salzburg’s Archbishop’s court when Mozart was 19, has for a long time been known mostly for one of its outstanding arias, L’amero, sung and recorded often. Now for the first time here is a complete recording of it, star-studded with fine singers and delicately conducted. It will delight in particular all those who crowded to the recent Camden Festival performances and fell for the first time under the spell of the work, and everyone else who happens to listen to it. Such a recording, worthy of the work, may not top sales charts, but with the advantage so far of no competition, it should stand up to regular sales for a long period.
**

Majorcan Music

Chopin: The Complete Preludes. Claudio Arrau (piano). Philips 6500 622. — Claudio Arrau, now in his seventies, has been playing these Preludes for most of his artistic life, and has come to a vision of Chopin’s piano music far removed from the milk-and-water sound heard in them far too often. Here is powerful, virile but sensitive playing of some of the loveliest works in the piano repertoire, a lesson to all youngsters who may want to venture into this field. The complete set of 24 Preludes from Majorca exploring all the major and minor keys are, of course, variable in content; but Arrau manages to adapt to all of them, long and short, expressive and academic. He adds the Prelude No. 25 in C Sharp Minor from a slightly later date than the 24 written in Majorca; and the earlier No. 26, little known until its publication as late as 1918, completes the recording of valuable performances.
**

First-come

Massenet: La Navarraise. Lucia Popp, Alain Vanzo, Gerard Souzay, Vicente Sardinero, Michel Senechal, Claude Meloni, Ambrosian Opera Chorus, London Symphony Orchestra conducted by Antonio de Almeida. Produced by Paul Myers, 1 LP, with folder-leaflet libretto. CBS 76403. — By the time this fine little recording has got around, and RCA has put out its projected version, few record collectors will be unaware of a tiny opera whose

existence has been ignored for decades. That it is well worth reviving, and even recording twice within a few months, is undeniable. RCA have assembled a good cast, with Popp, generally heard on stage in Britain in much lighter roles, showing a fine feeling for dramatically intense character-portrayal. The fine tenor of Vanzo, and the interpretative experience of Souzay, add much to the performance. All collectors of opera will welcome this premiere recording even if later they feel they may want both versions, of which meanwhile this is the only one.
**

Top-class Mass

Beethoven: Missa Solemnis. Margaret Price (soprano), Christa Ludwig (mezzo), Wieslaw Ochman (tenor), Martti Talvela (bass), Vienna Philharmonic Orchestra, Vienna State Opera chorus, conducted by Karl Bohm. Produced by Werner Mayer. 2 LPs in box with notes and text. DGG 2707 080. — In the last 20 years there have been many fine recordings of this, among Beethoven’s greatest works, from the world’s best conductors. Some of them approach this new recording in perfection, none surpass it. The superb playing of the Vienna Philharmonic, the fine singing, but above all the conducting of Bohm and his complete command of structure and interpretation, make it one of the year’s outstanding recordings. It can be recommended without hesitation to those who so far have no recording of the work. Even for those who already have other versions, it will throw new light on this sublime music.
**

Side by Side...

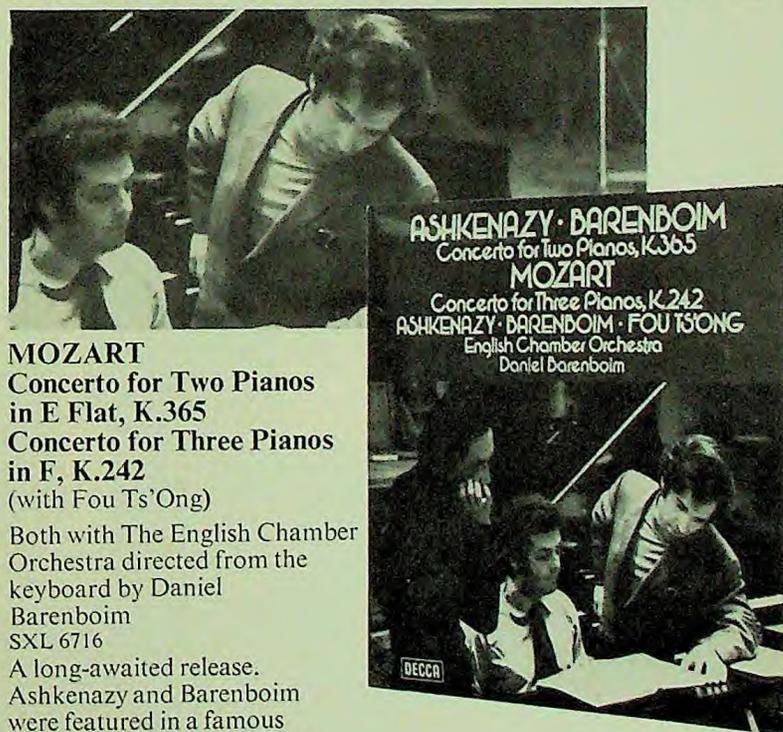
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PERFORMANCE

Strauss superb

REVIVAL AT Covent Garden of Richard Strauss's large-scale opera *Die Frau Ohne Schatten* (The Woman Without A Shadow) brought Sir Georg Solti back to his former stamping-ground directing a performance of shattering intensity and profound musical understanding, out-rivalling the success of the initial performances of 1967 and 1969. For one thing, the orchestra, almost the start of this revival, was in infinitely better form, Solti had a better grip of balance between pit and stage, and there was a commanding Wife in Helga Dernesch. Here was a voice that soared easily above the glittering tapestry of orchestral sound, and acting that gave point and reality to the role. The opera is a strange one, a multi-layered story of allegorical significance, held together by a tight and moving score as packed as usual with Strauss's haunting melodies. It needs great singers, and apart from Dernesch it had good ones but not too good: James King as an oddly ineffective Emperor, Heather Harper as a rather watery Empress, Donald McIntyre as the Dyer in not as good voice as he was some years ago. Ruth Hesse repeated her vicious performance as the evil Nurse. The real star was Strauss and the Covent Garden orchestra.

Brave bite

WHEN A group of student players and singers decide to stage Richard Strauss's opera *Ariadne auf Naxos*, a natural reaction would be to think that they had bitten off more than they could chew. In the result, the

Guildhall School performances in June proved that with care they had bitten wisely and chewed much more than fairly well. They had a tiny stage and limited resources, but an experienced and practical conductor in Vilem Tausky, and a capable producer in Dennis Maunder, plus two former students in Terry Jenkins (on the second night) to sing the taxing tenor role of Bacchus. The *Ariadne* (Penelope Thorn) sang the part as well as any seasoned soprano, but unfortunately the *Zerbinetta* (Janice Lucas), while singing the enormously difficult part adequately, gave no hint whatever of the lightness and frothy sparkle of the part and her interpretation never left the ground. A smart trio of Clowns helped along the lighter moments, and an equally fine vocal blend was achieved by the three attendants, Naiad (Sylvia Foxall), Dryad (Nancy Green) and Echo (Mary McSweeney). Apart from a little indecision from the important horns, the Guildhall School Orchestra did a fantastic job. The wonder, as Dr. Johnson said of a dog walking on its hind legs, was not that they did it so well, but that they did it at all!

Polish premiere

JUDGING BY the audiences of musicians, musicologists and opera-lovers who filled Sadler's Wells Theatre for its two performances, the New Opera Company's premiere British staging of Karol Szymanowski's opera *King Roger* filled what is in cliché-terms called 'a long-felt want'. Elaborately staged and splendidly produced by Anthony Besch, the opera is rather a series of three dramatic scenes set in medieval Sicily, and using its

characters to tell much the same story as last year's Henze opera *The Bassarids* at the Coliseum — an illustration of the conflict between human order and human sensuality, the *Apollo-Bacchus* (Dionysos) 'syndrome'. The rather thick and heavy orchestration does not help singers, and conductor Charles Mackerras, never noted for orchestral reticence in the theatre, often drowned the singing and the words — so necessary in such a complex story-line. Peter Knapp as King Roger, Janet Gail as his Queen Roxana and Richard Angas as the deep-voiced Archbishop managed to get across the footlights and the orchestral sound-web fairly well. Unfortunately tenor David Hillman, the Shepherd (Bacchus) was not nearly audible enough. But the opera showed that it is a worthwhile and fascinating piece of music, worthy of a modern and properly balanced new recording apart from the Polish-made import (Muza label, SXL 0250-1) which is available from specialist dealers. EVAN SENIOR

Production costs force National Opera cut

NEED TO reduce production costs for the coming new season has forced the English National Opera to cut one of its planned four new productions at the London Coliseum. As a result, British composer Benjamin Frankel's opera *Marching Song* has for the time being been dropped. Frankel, who died two years ago, would have been the only British composer in the new season.

The other three new productions

are going ahead. Season opens on August 1 with revival of the English-language Strauss *Der Rosenkavalier*, followed by *Carmen*, *Don Carlos*, *Mary Stuart* and *Madam Butterfly*. First new production of Offenbach's *La Belle Helene*, comes on September 4. The two others are Richard Strauss's *Salome*, first major London production in English, opening on December 11, followed on February 4 by the new production of Puccini's *Tosca*.

Decca conductor Sir Georg Solti was in the record department of London Bond Street Store Chappells last week to sign for customers copies of his new recordings. From left are Decca classical promotion manager Ray Crick, Chappell record department manageress Pat Harrison, Sir Georg Solti, Decca managing director Ken East, Selecta area supervisor Dennis Beaumont and Selecta London rep John Rapson.



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Shura Cherkassky — Piano
Symphonica Of London
Conducted by Wyn Morris

And featuring The Ambrosian Singers
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TPLS 13063

A FRENCH EVENING
Yan Pascal Tortelier — Violin
Symphonica of London
Conducted by Wyn Morris

This is a pleasantly chosen miniature concert, and is generally well played. John Manson's contribution to the Debussy *Dances* is elegant and stylish; Wyn Morris produces an excellent account of the "Pavane Pour Une Infante Defunte". Yan Pascal Tortelier, around whom the collection is built, is evidently a fine violinist, technically assured and capable of producing warm, rich and finely-controlled sounds. Gramophone May '75
TPLS 13062

AN AUSTRIAN EVENING
Rita Streich — Soprano
Symphonica of London
Conducted by Wyn Morris

The sunny atmosphere of the attractive sleeve photograph is fully sustained by the performances of both orchestra and soloist. Burnett James's sleeve-note (which accentuates Lehar's name wrongly throughout) provides unexpected additional entertainment with an unconventional version of the "Fledermaus" plot in which Adele is actually discovered trying on her mistress's dress by the "Marquis Renard", who turns out to be Prince Orlofsky in disguise! Gramophone May '75
TPLS 13064



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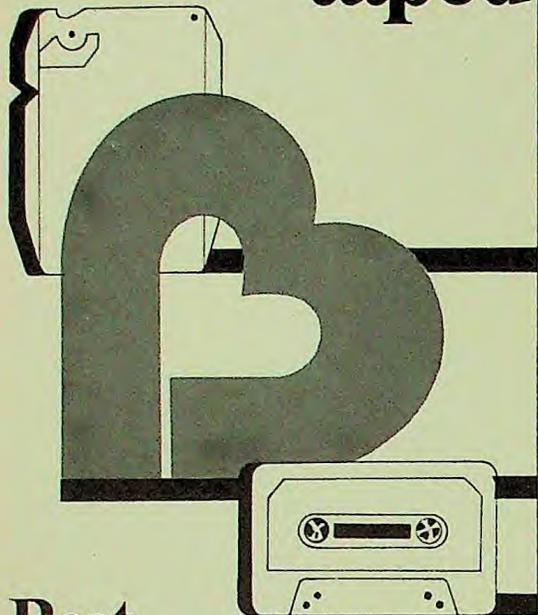


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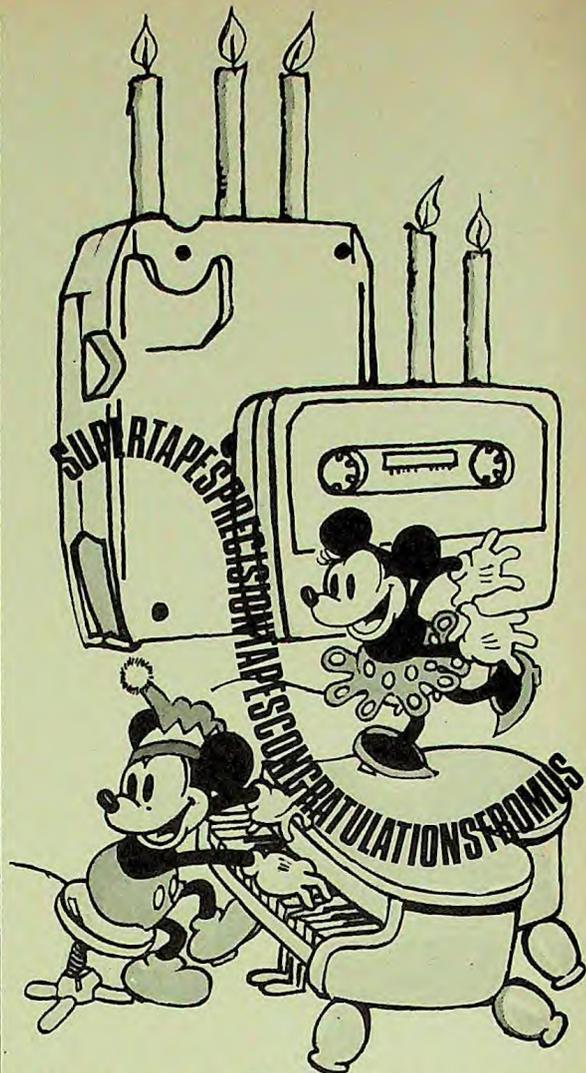
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Precision Tapes

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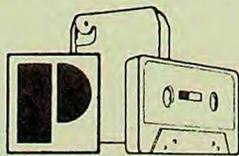
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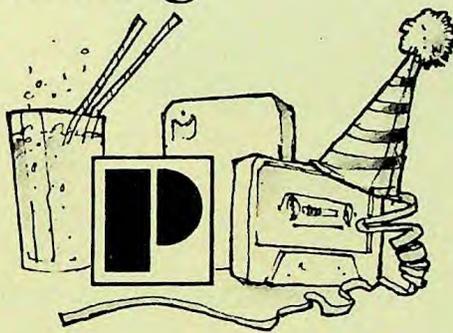
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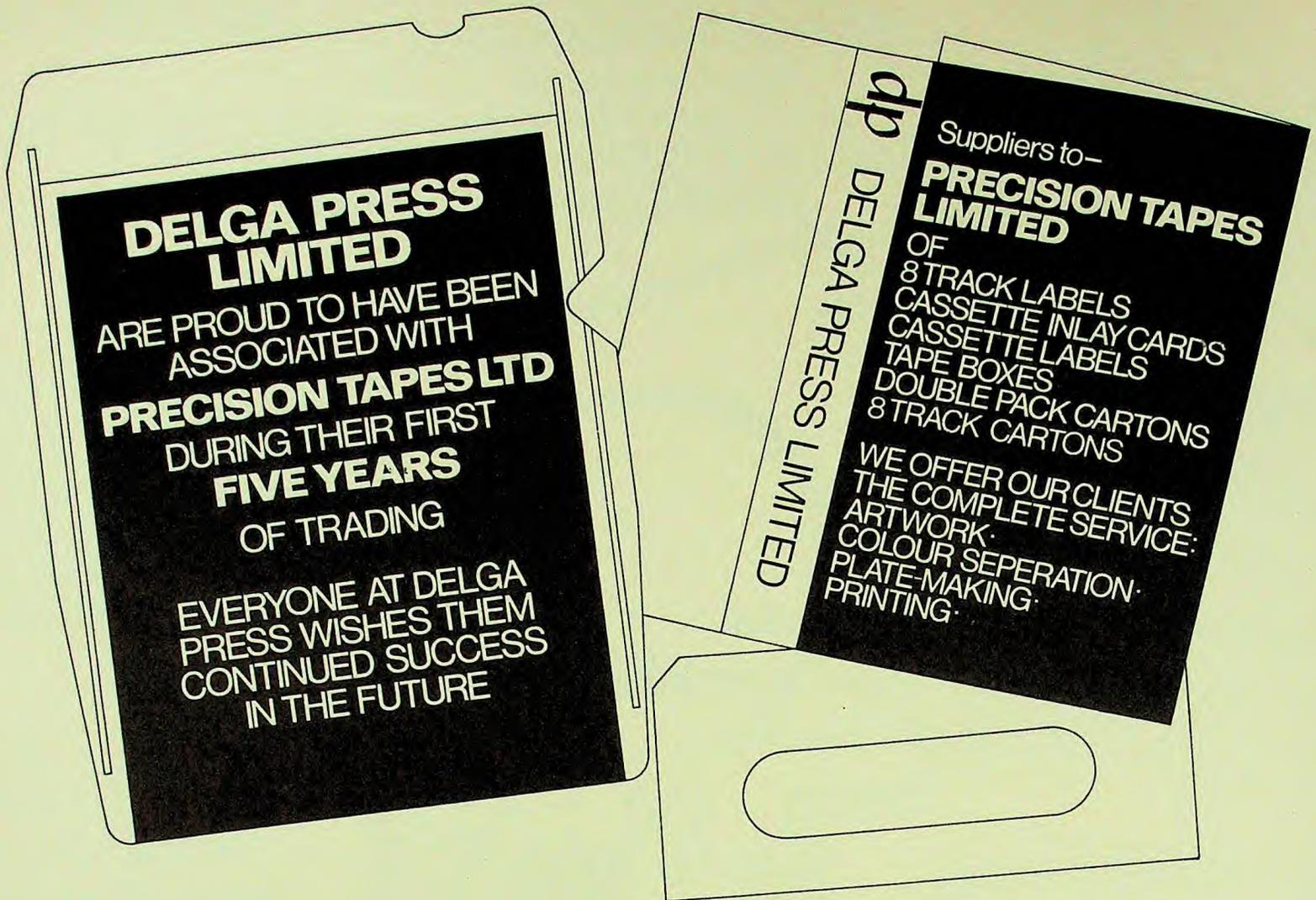


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IN THE BEGINNING..

IN 1969 when the Pye Records board decided to start a separate tape company operation, they showed amazing foresight.

Specialist marketing and selling already existed for such products as Music for Pleasure, budget lines and Record Merchandising in the racking area but they obviously recognised the potential of separate selling and marketing operation for tapes.

Walter Woyda joined the Pye Records group in January 1970 as General Manager of a tape company, which at that time was jointly owned by the GRT Corporation of America and Pye Records Limited.

The name Precision Tapes was established and the company immediately became responsible for the tape product of several major record companies including the WEA group, A&M Group, Island, Bell and many more.

By April 1970 Precision had opened a factory in Chadwell Heath. At that time Dave Shires and Alan Perry joined the company as assistants to the Factory Manager and they have now progressed to the Factory Management.

Others who joined in the early days were Mr Mick Tovey, then Chief Accountant, now Director of the company and General Manager; and Mr Andy Moore, now National Sales Manager.

The Pioneers

Right from the outset the object of the company was to be in the forefront, marketing and promoting tape in all its facets.

It was the first company to issue both cassette and 8-track cartridges on all releases. It was the first company to release tape product on the same date as the record product. It was the first company to issue specialised product for the tape market that was not available on record. It was the first company to initiate low-price tapes that broke the £1.50 barrier, and later budget line tapes that broke the £1 barrier.

It was the first company to actively sell tape accessories and the first company to have a sales force purely for non-record outlets such as motor outlets, photographic outlets, Audio and Hi-Fi shops and tape specialised dealers which have become a large part of the overall tape market.

Among the labels Precision Tapes handles are:-

AD-RHYTHM, ASH-ANTI, B&C, BIG BEN, BRADLEY, BUDDAH, BUENA VISTA, CHARISMA, CONQUEST, CONTEMPO, CTI, DAMONT, DART, DAWN, DAYBREAK, DISNEYLAND, DJM, DJM SILVERLINE, DRAGON, EMBER, ENSAYO, EVEREST, GOLDEN HOUR, HORSE, JAM, KAMA SUTRA, KICKING MULE, KUDU, MAGNET, MAINSTREAM, MARBLE ARCH, MOONCREST, NASHVILLE, NONESUCH, PEG, PENNY FARTHING, PEOPLE, PRECISION TAPES, PRECISION SOUND GUIDES, PRIVATE STOCK, PYE, PYE CHARTBUSTERS, PYE CLASSICAL, PYE 4D, PYE INTERNATIONAL, PYE SPECIAL, ROUTE, SHELLSOUND GUIDES, SMALL TALK, SONET, SPECIALTY, SPARK, SPORTSDISC, SRT, STAX, SUSSEX, TRANSATLANTIC, TROJAN, 20th CENTURY, UNICORN, VANGUARD, VILLAGE THING, VIRTUOSO, VISAPHONE, VOGUE, WORLD RECORDS and XTRA.

a comprehensive catalogue which covers every area of music from soul and folk through to popular and middle-



Walter Woyda, Managing Director Precision Tapes and Pye Records, pictured cutting 5th Birthday cake at the recent birthday party at the new office premises opening, together with Madeline Hawkyard, Company Secretary, Derek Honey Deputy Managing Director Pye Records and Director Precision Tapes and Mick Tovey Director and General Manager Precision Tapes.

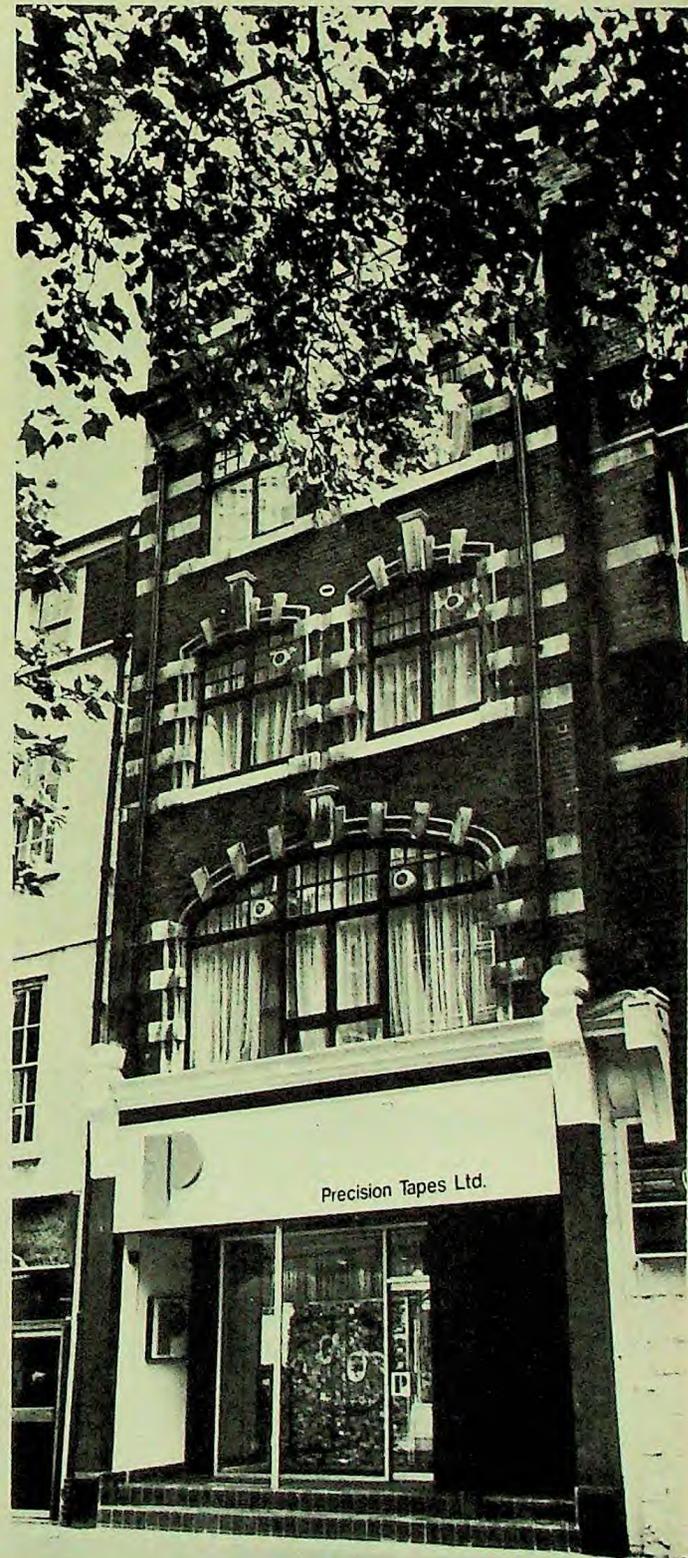
of-the-road, and also encompassing the major classical works.

First recordings produced especially for the tape market were issued in 1974 by Precision Tapes. Mike Batt (of Wombles fame) produced the first two. These are 'Ye Olde Moog' a collection of well known folk tunes brought up to date, and 'Moog at the Moovies', a collection of famous film themes. Both of these recordings feature the synthesizer as its main instrument. A third electronic recording was produced from Precision, this was a superb recording of the music of Scott Joplin, played by The Eden Electronic Ensemble. The trend to recording material specifically for the tape market is one which Precision intends to cultivate to its best advantage.

Precision also opened London's first tape shop in Dean Street, and what began as a marketing experiment has turned into one of the most popular and profitable shops in the West End. There, buyers can browse through an incredible range of tapes (not only Precision is sold there) and experts are on hand to advise on equipment.

As the only company to be specifically concerned with the marketing and manufacture of cassettes and cartridges, Walter Woyda naturally says "At Precision we live or die by tape. This is why we have to actively and aggressively market, distribute and promote tape in every sense of the word. When we started back in January five years ago, there was just a company; no staff, no factory. To me it was a very exciting challenge."

"The business we are in is a highly competitive one. To have achieved leadership in the industry has only been possible through the complete co-operation and effort on the part of all the company's staff. To maintain that leadership is a continuous struggle demanding alertness to contemporary trends and developments and hard work on the part of all".



Where it all happens! Precision Tape's new office building in Denmark Street, known world wide as England's Tin Pan Alley.

PRECISION PROFILE



**WALTER WOYDA:
MANAGING DIRECTOR**

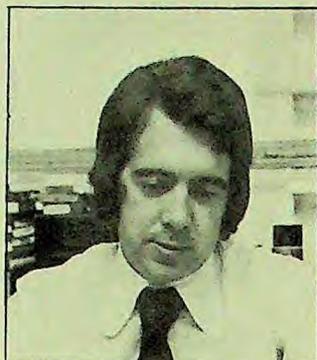
Walter Woyda spent 23 years with the Keith Prowse Organisation handling its record outlets and its wholesale operations before moving in 1966 to the Special Projects Division of Philips Records. There he was placed in charge of a new and exciting development in entertainment, the introduction of cassettes to Britain.

As the man who launched cassettes in this country his faith in the growth potential of tape entertainment made him the ideal choice when Precision Tapes was created. He set up the company in 1970 and was its General Manager before his appointment in 1973 as Managing Director and has since become MD of the Pye Group as well as Precision Tapes.



**MICK TOVEY:
GENERAL MANAGER**

Mick Tovey, General Manager of Precision has been with the company since its inception. Joining Precision as an accountant he soon became Company Secretary and was appointed a Director in January 1972. In November he was given the appointment of General Manager.



ANDY MOORE

Andy Moore, National Sales Manager for Precision joined the company in April, 1970 as a salesman having become a musicassette sales specialist at Philips. He was one of the first salesmen to sell cassettes in Britain and his appointment as National Sales Manager came during 1975 when Precision decided to set up its own separate sales force.



ROGER COX

Financial Controller for Precision was for three years with the parent record company Pye Records. He joined Precision in July 1972 and is now responsible for all financial matters appertaining to the company.



DAVE SHIRES

Manager of Precision's Factory Technical Services joined in March 1970 as Chief Mechanical Engineer. He has travelled extensively throughout Europe keeping abreast with the most up-to-date tape equipment and also worked with the Ministry of Defence in Aden. Prior to joining Precision he spent two years with Philips.



PETER WHITESIDE

Peter Whiteside joined Precision as Marketing Manager in April 1975 replacing Richard Jakubowski who took up a similar appointment in the Pye Records Group recently. Having previously spent three years with Music for Pleasure working in the advertising and production departments before becoming advertising manager for the label.



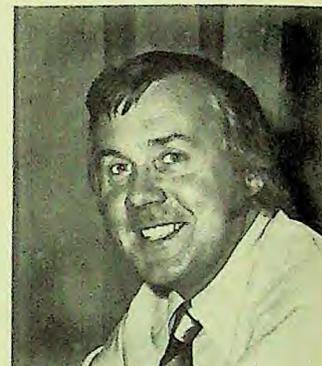
DAVE MacDOUGALD

David MacDougald was appointed A & R Manager in July 1974 having had extensive sales experience in Dorset before coming to London. He made a successful application for a job with EMI and worked in their creative services division on tape packaging before joining Precision in November 1971.



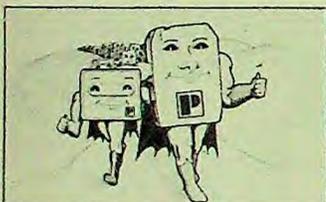
KEITH GILSON

Spent ten years with the Phonodisc/Philips Organisation in various capacities before joining Precision as its Distribution Manager in June 1972.

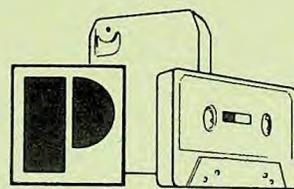


ALAN PERRY

Is the Factory Manager in charge of Administration and Production. He has been associated with the disc and tape industry since December 1956 and joined Precision in March 1970 as Production Manager before being promoted in December 1971.



Precision Tapes new nation wide sales force pictured here at Precision's factory in Dagenham.





B.B.C. Radio 1 Disc Jockey, Dave Lee Travis driving the Precision Tape sponsored car 'Tender Trap', at the recent Whitsun Bank holiday Santa-Pod Drag Race Meeting.

Precision and the i.c.e. market...

"The market for in-car entertainment has enormous potential where the tape man is concerned," says Mick Tovey, General Manager, "since there are a great number of cars on the road and there is continuous demand for in-car music from long distance travellers - consequently a huge audience is quite prevalent."

The tape market differs from the recording market in a number of areas and in these areas Precision has led the way in its typical pioneering fashion. In 1971 Soundguides were produced. These are a combination of tape and booklet giving the purchaser a comprehensive informative guide to various English landmarks. A sequel to this series came from Shell in the form of motorists guides through areas of England, Scotland and Wales. Both of these ideas have been met with tremendous enthusiasm and encouraged Precision to look into other areas. Primary language

courses were produced in 1973, a combination of tape, reader and vocabulary booklet. These are particularly good for those going on European holidays, and wish to brush up on the language while travelling. Well known radio personality Michael Aspel initiated a series aimed at entertaining children, but also educating them with the Smalltalk tapes. Although not new to tape the children's market has proved worthy of Precision's efforts, not only through the Michael Aspel series but also the Disneyland series.

Then in June 1974, Precision took another step forward in the in-car entertainment market by launching the "Motoring Melodies" series with tapes by popular middle-of-the-road names like Kenny Ball, Acker Bilk, Tony Hatch, Sounds Orchestral and Cyril Stapleton. The series continued with a "Fill Your Car With Rock" tape featuring tracks by Mungo Jerry, Status Quo, The Kinks and many other pop names. The mixture of music on the "Motoring Melodies" series utilises to the full the extensive range of music available through the various licensed catalogues.

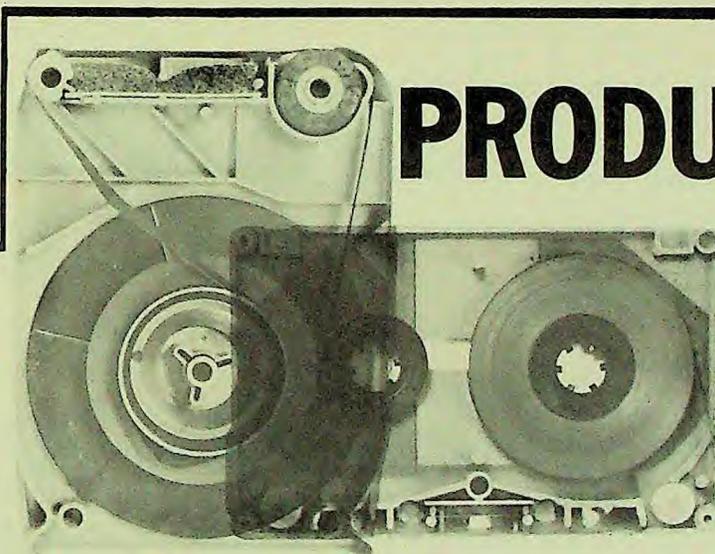
...and in the quadraphonic field

With the advent of Quadraphonic sound in the seventies Precision Tapes released a collection of some of the best Quadraphonic recordings available. On disc there are many forms of quadraphonic reproduction, but fortunately the tape market only has one. The

Discreet system is simply four separate tracks, this being the most obvious way of reproducing quadraphonic. Quadraphonic tapes are only available in cartridge form for the time being as experiments are still being carried out on cassettes.



Precision's latest successful window campaign to be featured in over 1,000 outlets during the next month.



PRODUCTION- the inside story

Precision found its factory at Chadwell Heath, Essex, and today the site is over twice the area that originally opened in 1970. There are almost 150 staff on a shift working round-the-clock, three-shift basis, and they deal with the many labels that Precision has acquired.

In Chadwell Heath technical developments go side by side with the manufacturing process, for Technical Manager Dave Shires has set up a small development department geared to turning out its own equipment.

"Initially," says Shires "we started modifying equipment to suit our own needs but we've gradually begun to develop things for ourselves. This year we made our own tape duplicating equipment. It's being

used for cassette at present but is compatible and will be used for cartridge duplicating in the future. We reached the point some while ago where it was decided to set up a small development department and it is now headed by John Gardner. For the future we hope to develop more equipment."

The whole purpose of these developments is so that the company can be ever in the forefront both from a quality point of view and in order to extend the ranges of reproduction of cassette and cartridge.

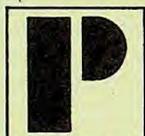
The cassette today is a totally different reproduction quality to that which was released in 1970 and all the Technical Management of Precision Tapes are well aware that all times they have to aim at even better quality for the future.

Quite apart from this of course there is also a very substantial Quality Control Department whose aim is to continuously vet all the quality aspects which go into the manufacture and reproduction of the tapes, and in fact Precision Tapes was one of the first companies, together with Decca, to utilise the Dolby B Noise Reduction system for its cassette manufacture.

Mr Dave Shires himself has instrumentally been assisting on the Technical Sub-Committee of the European Tape Industry Association in order that there should be standards set between the industry and ways and means found to educate the public on tape care and maintenance.



Magnet Records
congratulate
PRECISION TAPES
on their 5th anniversary



PRECISION TAPES LTD

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congratulate Precision Tapes
on five years of highly successful
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YOU'RE THE **LEADER**

YOU'RE SO **MAGNETIC**

YOU **TAKE** THE BISCUIT

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to all
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 on your
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 from all
 at

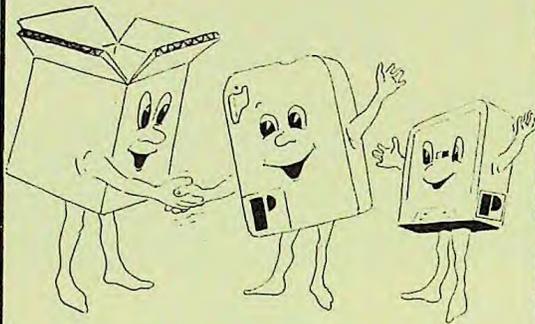


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It was with us.
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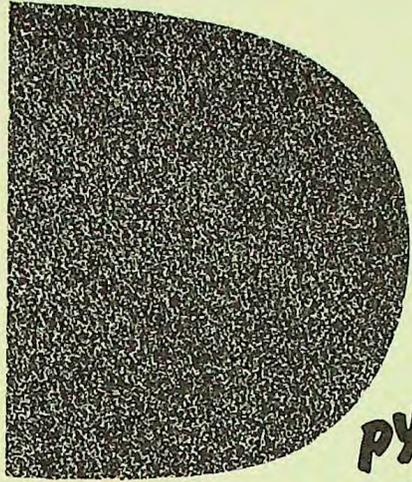
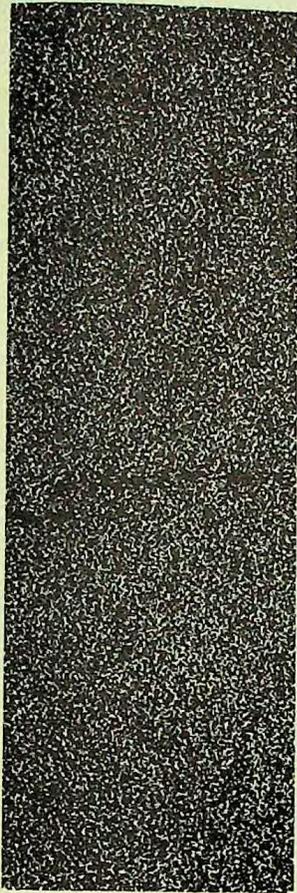
OUR CONGRATULATIONS TO PRECISION TAPES.

They've been selling BASF tapes for five years and we look forward to the next five years.

Happy Birthday from BASF



HA



**py
BIRTHDAY**

to all at no.11
from all at no.8



*wish Precision Tapes a very happy
5th Birthday*

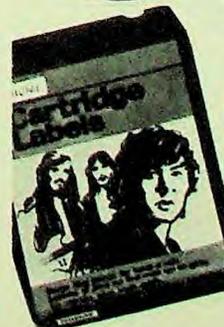
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and best wishes for continuing success from all your friends at Robert Stace & Co. Ltd.



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	ZCAR 3000 All You Need To Do Is Play The Hammond Stanley King	
	ZCAR 4002 Lowrey Organ Superb Harry Stoneham	
	ZCAR 8004 Electronic Philharmonic Ken Freeman - Freeman Symphoniser - Moog	



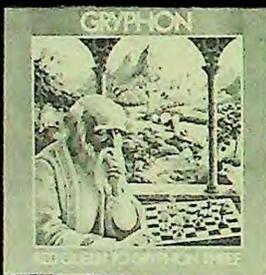
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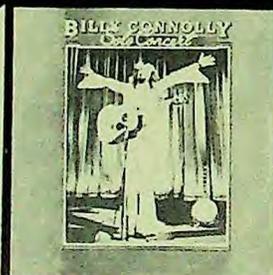
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Transatlantic Records



GRYPHON
Red Queen To Gryphon Three
TRA 287
ZCTRA 287 Y8TRA 287
"They are still one of the most original and versatile bands on the scene". (INIME)



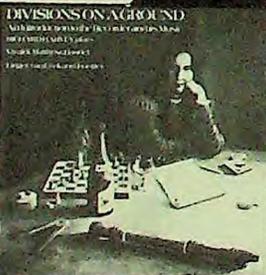
BILLY CONNOLLY
Solo Concert TRA 279
ZCTAD 279 Y8TAD 279
The first top-selling album by the Big Yin - Scotland's greatest comedian.



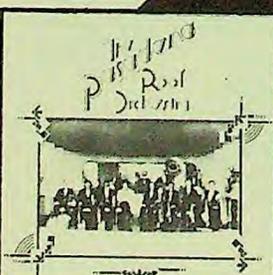
JOSHUA RIFKIN
Piano Rags By Scott Joplin
Vol. III H 71305
ZCH 71305 Y8H 71305
Third album of Rifkin's classic interpretations of Scott Joplin Piano Rags. Volume I continues to be a best-seller.



COUNTRY GAZETTE
Live! TRA 291
ZCTRA 291 Y8TRA 291
An immaculate display of picking from the giants of stateside bluegrass. Dazzling musicianship recorded live.



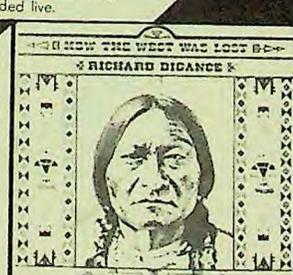
RICHARD HARVEY Divisions On A Ground
An Introduction To The Recorder And Its Music TRA 292 ZCTRA 292 Y8TRA 292
Virtuoso performances of works by Vivaldi, Handel and other baroque composers. This is the first classical recording to be issued on the Transatlantic label.



THE PASADENA ROOF ORCHESTRA TRA 286
ZCTRA 286 Y8TRA 286
Recreating the hot dance music of the '20's and early '30's including tunes made famous by The Savoy Orpheans, Henry Hall and Jack Hylton.



RALPH McTELL
Revisited TRA 227
ZCTRA 227 Y8TRA 227
"Ralph McTell Revisited" is a compilation of the best songs Ralph originally recorded on Transatlantic. Includes "Streets Of London".



RICHARD DIGANCE
How The West Was Lost TRA 289
ZCTRA 289 Y8TRA 289
Melody Maker Pop Album of the Month, for April: "On any level this album, which marks Digance's initiation on record into electric sounds, is outstanding".

are on
Precision Tapes
Cassettes and Cartridges



Perkins sponsor Bruckner Mass

MIDLANDS FIRM of engineers, Perkins Engines who two years ago sponsored the EMI recording of the new Symphony by Polish composer Krzysztof Pendereck (EMD 5507) have again collaborated with EMI in a new release for July. This is of Anton Bruckner's Mass No. 2, with Daniel Barenboim conducting the English Chamber Orchestra and the John Aldis Choir (ASD 3079).

Honouring one of Britain's greatest pianists, Solomon, whose career tragically terminated in 1956 when he was stricken by paralysis, an EMI box set for July brings back his recordings of all five of the Beethoven piano concertos, Nos. 1 and 3 were recorded originally in stereo; the remainder, done in mono, have been re-processed for two-channel reproduction and the tapes have been refurbished for improved sound. Orchestra is the Philharmonia, conductors Andre Cluytens and Herbert Menges, the four-LP set retailing at £5.50.

Coinciding with the June and July British tour of soprano Victoria de los Angeles, another EMI set (SLS 5012) of three LPs is titled The Incomparable Victoria de los Angeles, selling at £5.50. EMI are promoting a nationwide

window-display for the issue and for their other recordings by the singer. Recordings included are of French, German and Italian opera arias, popular Spanish songs and songs by Granados, Villa-Lobos, Torina and Rodrigo, piano accompaniments being by Gerald Moore and others with orchestral backing.

A lesser-known Gustav Holst work, The Wandering Scholar, has its first recording in a new EMI issue for July. Written in 1934, and unpublished, it had its premiere at the Aldeburgh Festival in 1968. New performance has soloists Michael Rippon, Norma Burrows, Michael Langdon and Robert Tear with the English Opera Group chorus and the English Chamber Orchestra conducted by Stuart Bedford. Fillup is of more Holst music, the ballet music from the opera The Perfect Fool and Edgou Heath, with Andre Previn conducting the London Symphony Orchestra (CSD 3093). More Holst is on CSD 3764 with his choral music, including male-voice works not often heard. Performances are by the Baccholian Singers, the English Chamber Orchestra conductor Ian Humphris and the Philip Jones Brass Ensemble.

Electronic success—more to follow

AFTER THE success of RCA's electronic versions of Debussy music, The Snowflakes Are Dancing (ARL1 0488), still in the Music Week Top 50 chart and with U.K. sales topping 13,000 and still rising, RCA come up next week with yet another of the electronic classics put together by Japanese musician Isao Tomita. On July 4 there will be his version of the popular Mussorgsky work, Pictures At An Exhibition, on ARL1 0838. Originally written as a solo piano work, it is nowadays more familiar in the often-recorded orchestral version made by Maurice Ravel.

This will be the only classical release, a special one, from RCA for July. Next batch of classical issues will come at the end of August.

BOOK REVIEWS

The Directory of Tunes and Musical Themes, compiled by Denys Parsons (Spencer Brown & Co., Cambridge), £6.00.

HOW MANY times has a customer come into a record store, hummed a tune, and asked "Have you got any records of this? - I don't know its name"? And how many times has the salesman been equally at a loss? There are some fine 'dictionaries' of musical themes, but all need some knowledge of musical notation; and not everyone, on either side of the counter, has that. It looks as if the trouble is ended with the simple method adopted by Denys Parsons for this enormous and comprehensive list.

Put simply, no reading of music is necessary, no knowledge of key or of note-value. Every tune, it is explained, begins on a note, then either repeats it, or goes up or down. So all needed is a starting note - any note (symbol an asterisk*) - and then the next note either repeats it (symbol R) or goes up (symbol U) or down (symbol D). So this reference: *R U D U U is easily read off as the tune of God Save The Queen. Some 14,000-odd tunes are listed, classical, popular and national anthems world-wide, indexed under the next note after

starting, D, U or R. It is not completely fool-proof, but it is the nearest thing to being so for the non-musician. Not only will the book be of great use for musicians and music-lovers, but it could be an absolute 'must' for the reference shelves of every record shop in the country - and for their sales as well. Trade price is £4.

Your Hundred Best Tunes, by Alan Keith (Dent, £3.50).

HERE IS a companion publication for Decca's best-selling series of LPs, The World Of Your Hundred Best Tunes, based on Alan Keith's BBC radio programme, the ninth volume of which has just come out. Since the record series has sold in millions, it can reasonably be assumed that the companion book, giving short details of the composers and the music included in the series, should meet a similar demand, those who have the records of these immensely popular classical tunes probably wanting to know a little more than is contained on the backs of the Decca sleeves. This is not a reference book, for the knowledgeable musician or music lover - it is obviously not intended to be any more than are the series of records. It is for the millions who have shown their needs by buying the discs. Dealers who stock the records should find the book a profitable source of sales.



ANOTHER GERMAN prize for British mezzo Janet Baker, following her Schallplatten award for her Phonogram record of Handel arias. Prize was sent to London for a German Electrola issue containing her excerpts from U.K. HMV ASD 2516, from Berlioz's *The Trojans* and *La Mort de Cleopatre* and an excerpt from the complete *Damnation of Faust* on SLS 947. Presentation, in EMI recording studio this month, shows Classical Division manager Peter Andry, Janet Baker, conductor Sir Adrian Boult and senior producer Christopher Bishop.

Classical chart

FULL-PRICE

- 1 BEETHOVEN: Fidelio, Klemperer/Ludwig-Vickers etc. Decca Set 593/4
- 2 BEETHOVEN: Quartets Op. 18, Nos. 5 & 6. Quartetto Italiano Philips 6500 647
- 3 BEETHOVEN: Piano Sonatas Op. 53, Op. 81a. Vladimir Ashkenazy. Decca SXL 6706
- 4 BIZET: The Pearl Fishers. N. Gedds/P. Dervaux. EMI SLS 877
- 5 BRAHMS: Four Symphonies. Klemperer/Philharmonia Orchestra. EMI SLS 804
- 6 CANTELOUPEY Songs Of The Auvergne. Anna Moffo. RCA LSB 4114
- 7 DONIZETTI: Lucia de Lammermour. Sutherland/Covent Garden Orchestra. Decca Set 528/530
- 8 ELGAR: Dream of Gerontius. Heddl Nash/Sargent. EMI RLS 709
- 9 MOZART: Serenades K.63, K.100. Dresden Philharmonic Orchestra/Hersig. Philips 6500 701
- 10 MOZART: Don Giovanni. Evans/Harper/Barenboim/ECO etc. EMI SLS 978

MID-PRICE

- 1 BACH: Brandenburg Concertos. Newstone/Hamburg Orchestra. Saga XLD 5031/5032
- 2 BEETHOVEN: Trio Op. 97. Haydn: Trio No. 28. Trio de Trieste. DGG 2538 318
- 3 BEETHOVEN: Symphony No. 3 'Eroica' Fricsay/Berlin Philharmonic Orchestra DGG 2548 088
- 4 BRAHMS: Symphony No. 1 Berlin Philharmonic Orchestra/Bohm DGG 2535 102 DGG 2548 146
- 5 CHOPIN: Waltzes. Stefan Askenase
- 6 DVORAK & TCHAIKOVSKY: String Serenades. Hamburg Nord-Deutsche Radio Orchestra/Schmidt - Isserstedt/Dresden State Orchestra/Suitmar. Helidor 2548 121
- 7 DUKAS: The Sorcerer's Apprentice etc. Gibson/SNO MFP 57012
- 8 DVORAK: Cello Concerto Fournier/Berlin Philharmonic Orchestra/Szell DGG 2535 106
- 9 HAYDN: Drum Roll, Symphony No. 3. Jochum/Bavarian Radio Symphony Orchestra DGG 2548 147
- 10 LISZT: Piano Music. Sylvia Kersenbaum HMV HQS 1342

A GOLDEN MONTH FOR LOVERS OF CHAMBER MUSIC

Artur RUBINSTEIN

Henryk SZERYNG

Pierre FOURNIER

Brahms
THE THREE PIANO TRIOS
Trio No. 1 in B Major Opus 8
Trio No. 2 in C Major Opus 87
Trio No. 3 in C Minor Opus 101
2 - Record set LRL2 7528

Schubert THE TWO PIANO TRIOS
Trio No. 1 in Bb Major D898 (OP99)
Trio No. 2 in Eb Major D929 (OP100)
2 - Record set ARL2 0731

Schumann TRIO IN D MINOR OPUS 49 LRL1 7529

RCA



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July 7th - July 12th/July 14th - July 19th

First Prize: £150 Thomson Holiday Token

Second Prize: Set of Koss PRO 4AA Headphones

Ancillary Prizes: Inside The Record Business

by Clive Davis

The autobiography of the president of Bell/Arista Records and former president of CBS Records — essential reading for record industry buffs. This book has not been published in England.

donated by Lasky's.



Week Three

July 21st - July 26th

First Prize: Philips Video Cassette Recorder

Second Prize: Set of Koss PRO 4AA Headphones

Ancillary Prizes: Inside The Record Business

by Clive Davis

donated by Lasky's.



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The way the competition works is simple. Your entry form goes into a specially designed hat installed in Music Week's own offices. Each Monday throughout the competition, irreproachable Music Week executives will draw 20 completed pages from this stately repository. The first shop in the draw we find playing WIGWAM wins the week's major prize. The second shop wins the second prize. And the remaining 10 shops caught in the act by our itinerant representatives collect the week's 10 remaining prizes.

Rush this coupon, duly completed, to:

Rod Symes, We Play Wigwam Competition, Virgin Records, 2-4 Vernon Yard, Portobello Rd., London W11. Entries must reach us by Wednesday July 2nd at the latest.



ENTER NOW BY SENDING OFF THIS COUPON (IT'S THE LAST ONE) OR PHONE ROD SYMES AT VIRGIN 01-727 8070 CLOSING DATE: JULY 2nd.

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No preferential treatment given to BBC Records

IN A fiercely competitive industry, the role of BBC Records is often viewed with suspicion, its critics regarding it as possibly holding a privileged position so far as airplay support is concerned. In fact, BBC Records because it is an offshoot of the Corporation is faced with considerably more problems in gaining exposure for its releases than an ordinary record company, as Adam White discovered when he set out to put the label's commercial position into its correct perspective.

EVEN TO a record industry long critical of the BBC and its influence over the air waves, the Corporation's decision in April to ban completely a single released by its own record division came as something of a surprise.

A press release from BBC Records had claimed Buddy's single of Rock Around The Rock would receive full support from Radio One and the local BBC stations. Swift reaction from the Corporation hierarchy pointed out that it would not. "The BBC has always been very careful not to give its own records preference over any others," said an official statement. "To avoid any misunderstanding, this record will not be played on BBC radio programmes."

BBC RECORDS PART 1

The problems of promotion

It was an unprecedented episode - an extraordinary attempt on the part of the Corporation to ensure that justice was seen to be done.

BBC Records' commercial manager, Roy Tempest, is disarmingly honest about it all. "We made a mistake," he admits. "Of course we're disappointed, but quite simply, we tried to oversell the product. We did a press statement about the record and said, as one does in the course of these things, that it was getting exposure on local radio - which was true because the group, Buddy, was buying commercial time - and would receive full support from Radio One."

"But as far as the BBC was concerned, that was clearly not the thing to say. It embarrassed them; the remark could be misconstrued as meaning 'we fixed it, the record will get played'. If we'd been Phonogram or Decca or anyone else, it wouldn't have mattered. But the Corporation wanted to show the industry that in no way was it going to give BBC records preferential treatment."

"In future, we cannot say that a record will get full support from Radio One - unless it goes on the playlist. We'll have to be more correct in future. We can't be like any other record company."

Airplay problems apart, BBC Records is doing its very best to be like any other record company. In fact, Roy Tempest was appointed commercial manager in the spring of 1973 for that specific purpose. At the time, Peter Dimmock had taken over as general manager of BBC Enterprises, with a brief to see all its activities made money.

BBC Records fell within that brief, Tempest explains: "Peter Dimmock felt the way to run a record company was to bring in a professional record man. BBC people had been running it up until then, and they were not

professionals, in the sense that none of them had worked for a commercial record company."

Tempest is nothing if not a professional. A full-time musician to 1958, he joined Philips that year as a salesman, progressing in 1965 to assistant sales manager. The following year, he was appointed tape marketing manager, and became closely involved with the launch and progress of Philips' new tape medium, the cassette. In 1970, Tempest switched to product manager, and when he left Phonogram (as it had then become) for the BBC in 1973 was responsible for international marketing.

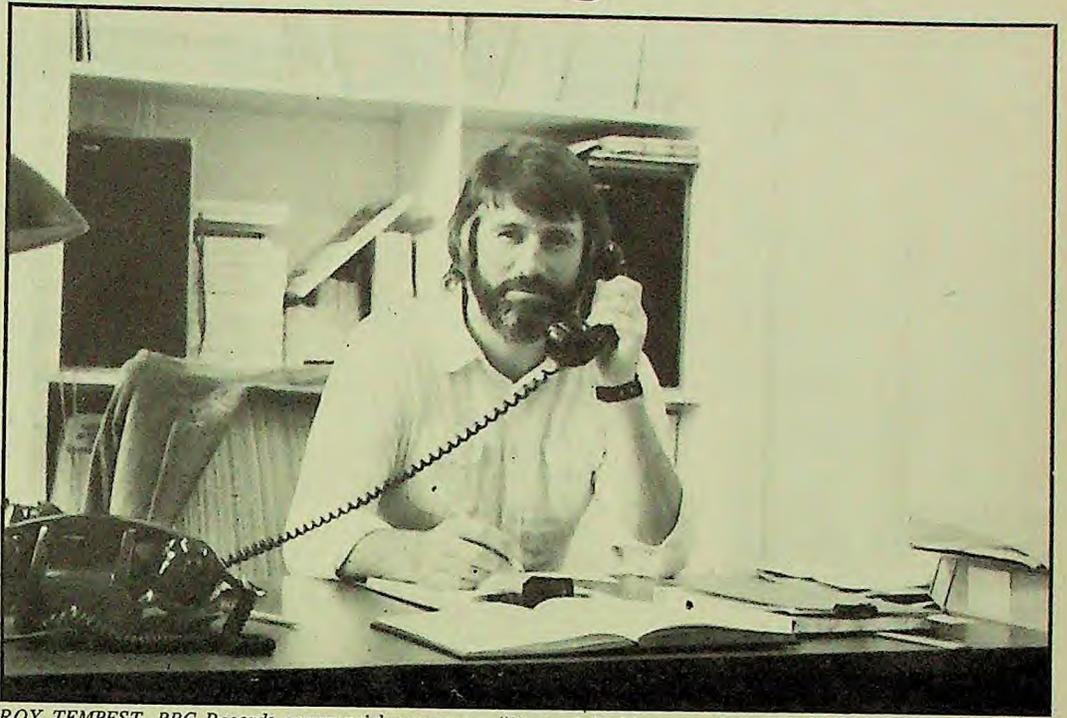
Since that spring two years ago, BBC Records has certainly moved apace. The company has negotiated an important deal with Polydor, ensuring that pressing and distribution on a par with the rest of the industry. It has launched a new label, Beeb, for pop-orientated product. It has entered the competitive world of the compilation album with a 120,000-selling Top Of The Pops package, and plunged into the equally difficult m-o-r market with a Show Of The Week compilation which - although slow to move at first - is expected to pick up soon via extra promotional efforts.

Not that this activity has been at the expense of BBC Records' traditional constituency, the specialist market. "When I joined, the catalogue confused me," Tempest remarks, "with its Eileen Fowler albums, Goon Shows, sound effects, childrens' material. But then I looked at the sales figures, and realised that they couldn't be dismissed. There are ten albums of bird calls in the catalogue, for example, and each has averaged sales of 10,000 copies. An Eileen Fowler LP does 40,000. This was an area I had little experience in, but I had to admire what had been done."

"I thought if we could maintain that sort of progress on such material, but introduce new areas of more commercial pop and m-o-r product, then the combination could produce a reasonably successful record company."

Tempest's first move of substance was to set up new distribution for BBC product, up to then in the hands of the BIRD group. "I'm not critical of the independent wholesalers; I think they do a good job with the product they've got. But a big problem when I joined the BBC was manufacturing, because if you go through the independents you have to arrange your own. We were placing our pressing with three or four factories, and this had given us problems - particularly at the time of the vinyl shortage. My experience told me the best thing would be to tie up with a major which would automatically press all our records - a major with world distribution, as I could make one deal and stop worrying."

"We spoke to many companies, and spent a lot of time weighing everything up, but it was really Polydor and John Fruin who came up with the best deal. They paid in advance, which helped a great deal.



ROY TEMPEST, BBC Records commercial manager - "We can't be like any other record company."

It made us more independent, more self-supporting, not so reliant on the taxpayers' money to operate."

In the wake of its deal with Polydor, recently renewed for the UK only, with the rest of the world excluded, BBC Records spent a healthy if unspectacular year. The catalogue made the pressing and distribution transition smoothly enough, and although the company's development was hindered by the three-day week of early 1974, its

specialist output continued to sell in modest but regular fashion.

For much of that year, of course, Tempest and his team were setting up what was to be a prime project for BBC Records - the launch of its new Beeb label in September. "It was really conceived to break us into the pop market. We want to get single hits, for instance, not so much to take a share of the market, but to generate action, identify for BBC Records. To survive in this

industry, you need single hits. You need to be seen in the charts, you need to remind people of your existence in that way."

Up to then, significant singles success for BBC Records had been confined to a Top 40 run in April 1973 for the theme from popular TV series Whatever Happened To The Likely Lads. "Television has always offered us the best means of getting a hit," says Tempest, "and it

TO PAGE 22

Thank you Radio Two
for believing in

'COUNTRY
BUMPKIN'



CAL SMITH

Now the public are believing too...

Voted America's Country Single of the Year.

A great story song on MCA RECORDS Order now MCA 192

FEATURE

FROM PAGE 21

still does. We've never been successful with singles that have relied on radio play to get off the ground."

Part of the problem, as he sees it, is the Radio One playlist. "I think for a BBC record to get on the playlist, we must come up with a really fantastic sound - one that everyone could see was being played on its merits, not on its BBC connection."

"This is where we're different from other record companies; this is where we operate at a disadvantage. If EMI, say, produced a single that was good without being extraordinary, it might well get on the playlist. If we were to produce a similar record, I'm not sure that we would get on that list - because the BBC could be accused of trying to make its own disc a hit."

"As the Corporation has to be seen to be genuinely fair, it's harder for us than it is for anyone else. If we were free to exploit our records, we could make it without any trouble. But the industry has to be protected, and we fully understand this. The frustrating thing is that when we think we have a hit, the fact that we are BBC Records could be holding it back."

If Tempest's airplay problems result from BBC ethics, they have a legal underpinning, too. BBC Records is not a member of Phonographic Performance Ltd., the record industry body which, together with the Musicians' Union, negotiates needletime arrangements with BBC Radio. "It would be ridiculous to have one division of the Corporation negotiating with another," clarifies Tempest, "so we can't be PPL members." (BBC Records is, however, a member of the other record industry body, the BPI).

What this means, in effect, is that

a BBC record can only be broadcast in the form of a review, as a request or if it gets into the Top 50. That was the agreement signed by BBC Records with the PPL and the MU many years ago, according to

Tempest.

It explains why BBC Records' best chart hopes lie with television. A TV theme which is regularly broadcast with the programme itself will often reach as many, if not

more, people as would hear it on radio. "And of course if one of our discs gets into the charts that way," adds Tempest, "it's a different situation for Radio One. They can view the disc in a chart light,

without fear of contravening the PPL/MU agreement."

Next:- The launch of the Beeb label, compilation albums, singing artiste - and the future.

U.S. Top 30

ALBUMS

- 1 (1) CAPTAIN FANTASTIC & THE BROWN DIRT COWBOYS, Elton John
- 2 (2) VENUS & MARS, Wings
- 3 (3) THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 4 (6) STAMPEDE, Doobie Brothers
- 5 (7) FOUR WHEEL DRIVE, Bachman-Turner Overdrive
- 6 (4) TOMMY - Soundtrack
- 7 (5) WELCOME TO MY NIGHTMARE, Alice Cooper
- 8 (9) SPIRIT OF AMERICA, Beach Boys
- 9 (8) CHICAGO VIII, Chicago
- 10 (11) MISTER MAGIC, Grover Washington Jr.
- 11 (12) SURVIVAL, O'Jays
- 12 (13) FANDANGO ZZTop
- 13 (39) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 14 (10) HEARTS, America
- 15 (19) METAMORPHOSIS, Rolling Stones
- 16 (16) STRAIGHT SHOOTER, Bad Company
- 17 (21) GORILLA, James Taylor

- 18 (139) MADE IN THE SHADE, Rolling Stones
- 19 (17) A SONG FOR YOU, Temptations
- 20 (25) BEFORE THE NEXT TEARDROP FALLS, Freddy Fender
- 21 (22) AN EVENING WITH JOHN DENVER, John Denver
- 22 (28) DIAMONDS AND RUST, Joan Baez
- 23 (35) THE HEAT IS ON, Isley Brothers
- 24 (30) DISCO BABY, Van McCoy & The Soul City Symphony
- 25 (-) ONE OF THESE NIGHTS, Eagles
- 26 (33) ADVENTURES IN PARADISE, Minnie Riperton
- 27 (37) BLUE SKY NIGHT THUNDER, Michael Murphey
- 28 (14) BLOW BY BLOW, Jeff Beck
- 29 (15) PLAYING POSSUM, Carly Simon
- 30 (38) BETWEEN THE LINES, Janis Ian

SINGLES

- 1 (1) LOVE WILL KEEP US TOGETHER, Captain & Tennille
- 2 (2) WHEN WILL I BE LOVED, Linda Ronstadt
- 3 (3) WILDFIRE, Michael Murphey
- 4 (4) I'M NOT LISA, Jessi Colter
- 5 (5) LOVE WON'T LET ME WAIT, Major Harris
- 6 (7) THE HUSTLE, Van McCoy & The Soul City Symphony
- 7 (9) LISTEN TO WHAT THE MAN SAID, Paul McCartney & Wings
- 8 (8) GET DOWN GET DOWN (GET ON THE FLOOR), Joe Simon
- 9 (13) MAGIC, Pilot
- 10 (10) CUT THE CAKE, Average White Band
- 11 (11) TAKE ME IN YOUR ARMS, Doobie Brothers
- 12 (12) ONLY WOMEN, Alice Cooper
- 13 (6) SISTER GOLDEN HAIR, America
- 14 (27) SWEARIN' TO GOD, Frankie Valli
- 15 (34) PLEASE MR. PLEASE, Olivia Newton-John

- 16 (31) ONE OF THESE NIGHTS, Eagles
- 17 (22) I'M NOT IN LOVE, 10cc
- 18 (20) I'LL PLAY FOR YOU (HEAR THE BAND) Seals & Crofts
- 19 (23) THE WAY WE WERE/ TRY TO REMEMBER, Gladys Knight & The Pips
- 20 (24) MISTY, Ray Stevens
- 21 (32) MIDNIGHT BLUE, Melissa Manchester
- 22 (25) H E Y Y O U, Bachman-Turner Overdrive
- 23 (26) DYNAMITE, Tony Camillo Bazuka
- 24 (30) WHY CAN'T WE BE FRIENDS, War
- 25 (16) THANK GOD I'M A COUNTRY BOY, John Denver
- 26 (28) B A B Y T H A T ' S BACKATCHA, Smokey Robinson
- 27 (33) ROCKIN' CHAIR, Gwen McCrae
- 28 (18) PHILADELPHIA FREEDOM, Elton John Band
- 29 (36) I'M ON FIRE, Dwight Twilley Band
- 30 (38) RHINESTONE COWBOY, Glen Campbell

Courtesy of Billboard, Week ending June 28

PIE IN THE SKY Not just a figment of the imagination but a really great single to follow the enormous success of their recent U.K. tour which was much more than just 'Pie in the Sky'

SKYBAND



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RCA Records and Tapes

PRELIMINARIES

MUSIC WEEK JUNE 28 LISTINGS

BAKER SELECTION, George.....P
 BANKS, RON AND THE DRAMATICS.....M
 BECK, Steve.....F
 BILK, Acker.....C
 BOHANNON, Hamilton.....F
 COOPER, Alice.....O
 CROSBY, Bing.....T
 DION.....M
 DOLLY.....T
 DUKE, Doris.....F
 FANCY.....B
 FLIGHT.....O
 GIBSON, Wayne.....I
 HARRIS, Emmy Lou.....B
 JONES, Paul.....A
 JUDGE DREAD.....J
 KAMAHL.....T
 KINCADE, John.....L
 KING, Ben, E.....H
 KNIGHT, Gladys and the Pips.....G
 KURSAAL FLYERS.....S
 LEWIS, Linda.....I
 LEYTON, John.....J

MAGIC.....O
 MAGNIFICENT MERCURY BROTHERS.....N
 MANCHESTER, Melissa.....M
 MANHATTAN TRANSFER.....J
 MATTHEWS, Al.....F
 MOMENTS, The.....D
 MILLS, Barbara.....Q
 NEWBY, Pete.....L
 NEWSON, Jeremy.....I
 NORTHERN SOUL INC.....S
 ORIGINAL TORNADOES.....T
 PERRY, Greg.....T
 PUSSYFOOT.....T
 RYDERS.....A
 SHARONETTES, The.....G
 SOHO JETS.....D
 STRAKER, Peter.....T
 SOUL FOX ORCHESTRA, The.....T
 SUNNY.....L
 THIN LIZZY.....R
 THOMAS, Jimmy.....B
 THOMAS, Ray.....H
 TOMS EMPIRE, Gary.....S
 T REX.....N
 WARP NINE.....T
 WIZ, The.....T

FOR THE LOVE OF YOU, Old Zandra, STEVE BECK. State STAT 008 (F)
 FULL TIME WOMAN, Your Best Friend, DORIS DUKE. Contempo CS 2064.

L
 LONELY NEGLECTED AND UNPROTECTED, Don't Come Back, SUNNY. CBS 3338 (CW).
 LOVE BABY, You're A Girl, PETE NEWBY. United Artists UP 35850 (E).
 LOVE HER LIKE A LOVER, We've Got It Together, JOHN KINCADE. Penny Farthing PEN 880 (A).

G
 GOING TO A GO GO, Going To A Go Go, THE SHARONETTES. Black Magic BM 104 (Z/CR)
 GROOVIN', The Only Time You Love Me Is When Your Losing Me, GLADYS KNIGHT AND THE PIPS. Tamla TMG 955 (E).

M
 MAKE THE WOMAN LOVE ME, Running Close Behind You, DION. Spector 2010 005 (F).
 ME AND MRS JONES, I Cried All The Way Home, RON BANKS AND THE DRAMATICS. ABC 4060 (E).
 MIDNIGHT BLUE, I Got Eyes, MELISSA MANCHESTER. Arista 13 (E).

H
 HAPPINESS IS, Drop My Heart Off, BEN E. KING. Warner Brothers K 10618 (CW).
 HIGH ABOVE MY HEAD, Love Is The Key, RAY THOMAS. Threshold TH 20 (S).

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole

BOULDER TO BIRMINGHAM, Queen Of The Silver Dollar, EMMY LOU HARRIS. Warner Brothers K 14396 (CW).

INDEX

A
 AFTER ALL I SACRIFICED, City Summer Night, PAUL JONES. Private Stock PVT 25 (E).
 A ROSE HAS TO DIE, Count Me In, RYDERS. RCA 2577 (R).
B
 BABY DON'T YOU DO IT, Everything Gonna Be Fine, FANCY. Warner Brothers K 16579 (CW).
 BEAUTIFUL NIGHT, Can't Live My Life Without You, JIMMY THOMAS. 20th Century BTC 1002 (A).

C
 CANIOS TUNE, Some Other Time, ACKER BILK. Pye 7N 45488 (A).

D
 DENIM GODDESS, Smile, SOHO JETS. Polydor 2058 598 (F).
 DOLLY MY LOVE, More Dolly, THE MOMENTS. All Platinum 6146 306 (F)

F
 FOOL, Don't Run From My Love, AL MATTHEWS. CBS 3429 (CW)
 FOOT STOMPIN' MUSIC, Dance With Your Pano, HAMILTON BOHANNON. Brunswick BR 21 (S)

I
 IT GETS ME DOWN, Because Of You, JEREMY NEWSON. Epic EPC 3396 (F).
 IT'S IN HIS KISS, Walk About, LINDA LEWIS. Arista 17 (E).
 IT'S THAT TIME OF THE YEAR, Help The Night Away, WAYNE GIBSON. Pye 7N 45491 (A).

J
 JAVE JIVE, Sweet Talking Guy, MANHATTAN TRANSFER. Warner Brothers K 10644 (CW).
 JE T'AIME, Look-a-Pussy, JUDGE DREAD. Cactus CT 65 (E/CR).
 JOHNNY REMEMBER ME, There Must Be, JOHN LEYTON. EMI 2315 (E).

N
 NEW GIRL IN SCHOOL/WHY DO FOOLS FALL IN LOVE, What About Us/I'm Not A Juvenile Delinquent, MAGNIFICENT MERCURY BROTHERS. Mooncrest MOON 50.
 NEW YORK CITY, Chrome Sitar, T REX. MARC 10 (E).

O
 OH CALIFORNIA, I'm In Love Again, MAGIC. Bell 1430. (E).
 ONLY WOMEN, Devil's Food, ALICE COOPER. Anchor ANC 1018 (E).
 OVERNIGHT SENSATION, It's Only Money, FLIGHT. Buk BR 3009 (S).

SPECIAL NOTICE

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MOONCREST - MOON 49

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ALBUM REVIEWS

POPULAR

● CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

CAMEL

The Snow Goose. Decca SKL-R 5207. Producer: David Hitchcock. A laudable attempt by Peter Bardens and Andrew Latimer to create a piece of music around the Paul Gallico story. The result is both imaginative and immediate and should establish the band very highly guaranteeing good sales for this record, their past product and albums yet to come. Public performances of the work are helping sales already and as it is written in a pretty rather than heavy fashion it should enjoy across the market appeal. There have already been signs of chart potential.

● FRANKIE VALLI & THE FOUR SEASONS

Chameleon Mowest MWS 7001. Producer: Bob Gaudio — A reissue of an album that went by virtually ignored when released in 1972, but now reactivated following the success of *The Night*. Critical appreciation at the time was enthusiastic, and rightly so for the meld of the Seasons unique vocal stylings with Motown's funky rhythms was something rather special, as on *Sun Country* and *You're A Song*. Valli's current popular resurgence could stimulate some useful sales for the album.

JAMES TAYLOR

Gorilla. Warner Brothers K 56137. Producers: Lenny Waronker & Russ Titelman. Taylor is perhaps not as hot as he used to be, but there will be enough fans out there to guarantee healthy sales for this album. Lead-off track, *Mexico*, gives a good hint of the quality here, with Taylor gently harmonising with Graham Nash and David Crosby to fine effect. Other big-name guests include Carly Simon, Lowell George and Randy Newman, but they and the others are always unobtrusive — it is clearly Taylor's triumph. His lyrics are maturing nicely, as in *Lighthouse* for example, and the

music is more relaxing, less contrived than it was. Only weakspot is a lacklustre version of Marvin Gaye's *How Sweet It is*. Good prospects.

**

SPACE

Don't Let The Music Die. DJM DJLPS 447. — Producer: Alan Blakely. Emerging out of the remnants of the Tremeloes, this group have all the attributes of a successful commercial pop group. Unfortunately, this collection of songs doesn't really work. Neither are they particularly good or original. They appear to be trying to grasp onto an image, but instead fall short and sound at times like *Cockney Rebel* and *Pink Floyd*. The sleeve notes on the double cover analyse each song, adding a touch of humour. The best and most interesting track is *I'm Sorry*. A rather confusing album, but one which demonstrates that perhaps there is a great deal to come.

**

SARAH VAUGHAN

Send In The Clowns. Mainstream MSL 1039. Producer: Bob Shad. The title track promises to be the most over-recorded song of recent years and is by no means the highlight of this album. Sarah Vaughan is a fine singer who has the benefit here of a large orchestra with strings and arrangements by Ernie Wilkins, Michel Legrand and Gene Page. No personnel given, of course, in true Mainstream tradition. *Love Don't Live Here Anymore* and *Wave* are among best tracks and there a reprise of the delightful *Frasier* which has appeared on an earlier Sarah Mainstream LP (with the Jimmy Rowles Quartet).

**

ROLF HARRIS

Greatest Hits. One-Up OU 2078. Actually only three tracks were Top 10 hits, but certainly this value-for-money LP could be termed a "best of" release in that it features 21 Harris favourites. The hits are the compulsory *Two Little Boys*, *Sun Arise* and *Tie Me Kangaroo Down Sport*, but there are also a couple of live cuts taken from a *Talk of the Town* performance, *Jake The Peg* and *If I Were A Rich Man*, and other novelties like *The Court Of King Caractacus* and *Big Dog*. This mid-price album is included in EMI's One-Up marketing campaign so expect significant sales.

**

TO PAGE 26

SPOTLIGHT

ON

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SWAMP

MUSIC WEEK JUNE 28

P
PALOMA BLANCA, Dreamboat, GEORGE BAKER SELECTION, Warner Brothers K 16541 (CW).

Q
QUEEN OF FOOLS, (Make It Last), Take Your Time, BARBARA MILLS, London HLE 10491 (S).

R
ROSALIE, Half Caste, THIN LIZZY, Vertigo 6059 124 (F).

S
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE), 7-6-5-4-3-2-1 (Blow Your Whistle), GARY TOMS EMPIRE, Epic EPC 3441. SOMETHING CALLING ME BACK, Travelling Man, NORTHERN SOUL INC. Polydor 2058 609 (F).

C SPEEDWAY, Chocs Away, KURSAAL FLYERS, UK 201 2001 (F).

T
TELLSTAR, Red Rocket, ORIGINAL TORNADOES, Spark SRL 75350 (HL).

THAT'S WHAT LIFE IS ALL ABOUT, The Pleasure Of Your Company Inc. Roamin' In The Gloamin', BING CROSBY/Bing Crosby & Johnny Mercer*, United Artists UP 35852 (E).

THE BOOGY MAN, Will She Meet The Train In The Rain, GREG PERRY, Casablanca CBX 511 (E).

THEME FROM STAR TREK, Para Song One, WARP NINE, Stax STXS 2030 (A).

THERE I'VE SAID IT AGAIN, You'll Never Miss A Woman Till She's Gone, KAMAHL, Philips 6037 056 (F).

THE WAY YOU DO IT, I Think Like That, PUSSYFOOT, EMI 2313 (E).

THUMB A RIDE, Ain't No Soul (Left in These Ole Shoes), THE SOUL FOX ORCHESTRA, Black Magic BM 106 (Z/CR).

TORNADO, Everybody Rejoice, THE WIZ, Warner Brothers K 10642 (CW).

TOUCH ME, We Had It All, PETER STRAKER, Pye 7N 45486 (A).

TOUCH MY LOVE, Say Goodbye Tomorrow, DOLLY, Polydor 2058 607 (F).

TOTAL ISSUED

Singles issued by major manufacturers for week ending 27th June, 1975.

	This Week	This Month	This Year
EMI	5 (10)	30 (39)	215 (228)
Decca	4 (8)	15 (16)	91 (102)
Pye	6 (5)	23 (28)	170 (114)
Polydor	6 (3)	16 (17)	109 (90)
CBS	4 (6)	19 (21)	123 (122)
Phonogram	3 (5)	10 (18)	67 (82)
RCA	1 (1)	9 (9)	89 (70)
WEA	6 (2)	12 (28)	78 (103)
Others	13 (10)	72 (54)	483 (320)
Total	48 (50)	206 (230)	1425 (1232)

RECORD PRICE INDEX

	May	April	Movement
Singles	0.57	(0.57)	nil
LP's (full price)	2.61	(2.61)	nil
Cassettes (full price)	2.84	(2.84)	nil
Cartridges (full price)	2.94	(2.94)	nil

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Island, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA.

Source: John Humphries.

NEEDLETIME

DAVID CARTER'S RADIO LONDON FAVOURED PLAYS
Misty - Ray Stevens (Janus 6146 204)
Rhythm And Blue Jean Baby - Lynsey de Paul (Jet 755)
Harma Love - Syreeta (Tamla Motown TMG 954)
And Then There Was Gina - Bobby Goldsboro (United Artists UP 35854)

ROBBIE VINCENT'S ROCKET
Dolly My Love - Moments (All Platinum 6146 386)

RADIO ONE RECORDS OF THE WEEK
Noel Edmunds: Feeling That Low - Roberta Flack (Atlantic K 10623)
Tony Blackburn: And Then There Was Gina - Bobby Goldsboro (United Artists UP 35854)
Johnny Walker: Baby Get It On - Ike & Tina Turner (United Artists UP 35766)
Ed Stewart: It's In His Kiss - Linda Lewis (Arista 17)
Pick Of The Past: Reach Out I'll Be There - Four Tops (Tamla Motown TMG 579)

RADIO TWO ALBUM OF THE WEEK
A Touch More Class - Various (Philips 6612 056)

BRMB
George Ferguson: Try (Try To Fall In Love) - Rick Nelson (MCA 198)
Adrian Juste: Mr Man - Christopher Rainbow (Polydor 2058 611)
Ed Doolan: Funky Moped - Jasper Carrott (DJM DJS 388)
David Jamison: Rhythm And Blue Jean Baby - Lynsey De Paul (Jet 755)
Robin Valk: Rocky Mountain Way - Joe Walsh (ABC 4061)
Brian Savin: I'll Have To Say I Love You In A Song - Jim Croce (Philips 6073 208)
Nicky Steele: It's In His Kiss - Linda Lewis (Arista 17)

RADIO LUXEMBOURG HOT SHOTS
Mark Wesley: Seven Lonely Nights - Four Tops (ABC 4057)
Peter Powell: Here It Comes - Jerri Bo Keno (Phil Spector International 2010 001)
Tony Prince: Are You Still Mad At Me - Dana (GTO GT 23)
Bob Stewart: Rhythm And Blue Jean Baby - Lynsey de Paul (Jet 755)
Stuart Henry: Baby That's Backatcha - Smokey Robinson (Tamla Motown TMG 949)
Dave Christian: Prima-Donna - Uriah Heep (Bronze BRO 17)
Power Play: If You Think You Know How To Love Me - Smokey (RAK 206)

RADIO CLYDE PERSONALITY PICKS
Steve Jones: The Lion Sleeps Tonight - Eno (Island WIP 6233)
Harma Love - Syreeta (Tamla Motown TMG 954)
Richard Park: Barbados - Typically Tropical (Gull GULS14) I Write The Songs - David Cassidy (RCA 2571)
Tom Ferrie: Someone Saved My Life Tonight - Elton John (DJM DJS 385) Misty - Ray Stevens (Janus 6146 204)
Brian Ford: Make It Easy For Me - Peter Skellern (Decca F 13588)
Kojak Colombo - Nilsson (RCA 2565)

CAPITAL CLIMBERS
Rolling Stone - David Essex (CBS 3425)
Kojak Colombo - Nilsson (RCA 2565)
Motor Bikin - Chris Spedding (RAK 210)
It Oughta Sell A Million - Lyn Paul (Polydor 2058 602)
Someone Saved My Life Tonight - Elton John (DJM DJS 385)
Have You Seen Her - Chi-lites (Brunswick BR 20)

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WILDE ROCK THIS WEEK'S PLAYLIST

Title	Artist	Label & No.
The Lion Sleeps Tonight (Wimoweh)	Eno	Island WRP 6233
One of These Nights From The Album "One of These Nights/SYLA 8759	The Eagles	Asylum ABC 4042
Out of Time From the Album Metamorphosis/SKL 5212	The Rolling Stones	Decca SKL 5212
Breakaway	The Beach Boys	Capitol CL 15822
Harmour Love	Syreeta	Tamla Motown TMG 954
I want to be Sure	Santiago	BUK BUK 3007
Disco Stomp	Hamilton Bohannon	Brunswick BR 19
Listen to What The Man Said from the Album Venus & Mars/PCTC 254	Wings	Apple R 6006
First Round Knockout	New Censation	DJM DJS 371
10,000 Miles From the Album American Gipsy	American Gipsy	BTM BTM 1001
L.O.V.E.	Philadelphia Flyers	GM GMS 034
So What if I Am	Paper Lace	Bus Stop BUS 1026
Lucy in the Sky From the Album 20 Original Monster Hits	Elton John	Precision Tapes DJF 340

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ALBUM REVIEWS

POPULAR

FROM PAGE 24

STEFAN GROSSMAN

Bottleneck Serenade. Transatlantic TRA 293. Producer: Stefan Grossman. Helped by Mike Cooper, Grossman continues to develop his guitar virtuosity drawing on ragtime and blues but now extending his playing beyond and exploring new styles of his own invention. It has to be admitted that often this does not work. The production of an album of this sort is doubtless satisfying for the artist but can grow tedious to the listener. Grossman certainly has a great talent, but at present he seems to lack direction.

TEACH IN

Polydor 2383 341. Producer: Eddy Ouwers - A first album from the Eurovision winners which confirms the impression created by their hit single that they are unashamedly a bubblepop group. The album positively vibrates with bouncy songs of utter simplicity which are largely unmemorable, something in the fashion of Middle of the Road and New Seekers. Non British Eurovision winners do not seem to have any lasting impact in this country and unless there are more hit singles in the offing, then the album looks a poor prospect.

ISAAC HAYES

Chocolate Chip. ABC ABC 5129. It is now nearly two years since Isaac Hayes, the founding father of symphonic soul, was last heard on record - and since that time Barry White has taken over his role. It will not make Anchor's task of re-establishing Hayes any easier, but hopefully those of influence in discs will not have forgotten his trendsetting and will spread the word anew. Hayes has taken up

where he left off - lengthy, heavily orchestrated tracks with strongly accented rhythm patterns and that smoky voice drifting in and out of the background tending to blend with it rather than use it as an accompaniment. An obvious stock item for shops with strong black music sales, but there could be a wider spread of demand.

RUBY MURRAY

The Best Of Ruby Murray. One-Up OU 2084. The rather insipid tones of Ruby Murray are resurrected once more for this 18-track midprice compilation, which features eight of her hits from the Fifties. Obviously much of the success or otherwise of this release will depend on nostalgia, and dealers will probably be advised to stock with caution.

CHER

Stars. Warner Brothers K 56111. Producer: Jimmy Webb. Difficult to see how Warner can make any real progress with Cher in the UK these days, without benefit of the TV shows, personal appearances and gossip column publicity which help her in the US. This is a pleasant enough album, produced with no great distinction by a newly-busy Jim Webb (although there is only one of his songs here), which mixes rock stylings with more subtle folk-flavoured numbers. Highspots are Love Hurts, Stars and Love Enough; lowspots are The Bigger They Come, Bell Bottom Blues and Mr. Soul. For devoted Cher fans only, of whom there are few, so stock accordingly.

NINO FERRER

Nino And Radiah. CBS 80624. Producer: Nino Ferrer. The Nino in the title is an Italian singer-guitarist who fuses jazz with folk and pop. And Radiah is a black lady, young and shapely, who displays most of

her all on the sleeve front cover. Apart from anything else she apparently inspired Ferrer in his songwriting and co-authored most of the material on this album. Ferrer's voice is backed mostly by American group Ice, who have a remarkable keyboard man in Franck Abel. A sometimes rambling sort of album, but with mostly good songs, ranging from the rancid philosophy of Vomitation to the cynical New York and the poignant The Garden.

MISCELLANEOUS

BARRY KENT

Love Songs. Rediffusion Gold Star 15-29. Producer: Charles Berman. - After a previous album of big-voiced showsongs, this collection finds Kent in more intimate style, singing well within himself on romantic melodies from yesterday like Always and I Hear A Melody, and contemporary material of the quality of Where Do I Begin, Forever and Ever, And I Love You So and Go. This is the kind of album which not too many companies release any more, but there is still a large audience for good professional singing of the kind that Kent dispenses well, so the album has definite sales prospects.

PETE STANLEY & ROGEI. KNOWLES

Picking And Singing. XTRA 1146. Producer: Ritchie Gold. The British bluegrass duo have a strong following but do not produce nearly enough records. This then should be welcomed among those familiar with their work, particularly Stanley's banjo playing which has made him something of a cult figure among British country artists. The album,

though British, is an excellent selection of songs drawn from the American writers of Old Time Music. It's country feel is sometimes so overwhelming it is difficult to believe it was recorded in Chipping Norton.

THE BOYS OF THE LOUGH

Transatlantic TRA 296. This is a live recording made at a club in Massachusetts, in which the Boys of the Lough run through an entertaining programme of traditional Irish and Scottish music. This revolves around fiddling jigs, reels, folk songs, with and without accompaniment and recitations. It's a complete and impressive selection and the record must have a direct appeal in shops where there is strong trade to Scottish and Irish nationals.

FRED ASTAIRE

A Shine On Your Shoes. MGM 2353 112. Pity that Polydor didn't release this recording while the recent season of Astaire films was being screened and the lifestory was just beginning. It's best sales may as a result have gone to other material, but for those ardent Astaire fans, there are some of his most popular songs like They Can't Take That Away From Me, By Myself, Shine On Your Shoes, and Steppin' Out With My Baby.

ADRIENNE JOHNSTON

Adrienne Johnston Of The Johnstons. RCA SF 8416. Producer: Chris McCloud. - Following recent praiseworthy U.S. press reports, both as a member of the Johnstons and as an artist in her own right, Adrienne Johnston now comes up with her first solo album. It's a pretty much family affair with all the lyrics and the production falling upon her husband/manager Chris

McCloud. A mixed bag of sounds, at times with rock undertones - So Many Country Songs or Time For You And Me - whilst, on other occasions, there's strong gaelic influences, especially noticeable in Long Ride In The Morning. Just A Man allows her vocal work to be heard to best advantage and, overall, the album should attract attention from the folk market already well familiar with the Johnstons.

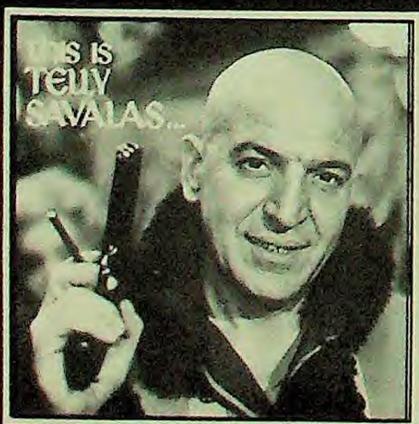
MISCELLANEOUS

Meet Mr. Smith. BUK BULP 2007. - An old woman cleaning out her attic came across some old manuscripts, took them along to Chappell's and discovered that they were original musical arrangements for songs like It All Depends on You, Brother Can You Spare a Dime?, Golden Earrings, It's Only a Paper Moon and Dream. The result was this album, the first of a projected series, featuring those songs and several others as they would have been heard back in the Twenties and Thirties. This kind of music is fast becoming a trend and the album is better than most. Sales could be quite encouraging.

VIRGINIA MCKENNA

Two Faces Of Love. Rediffusion 15-30. Producer: Charles Berman. To suggest that as a singer Virginia McKenna makes a great actress would be doing the lady a disservice, but frankly she's not about to offer any serious competition least of the likes of Joan Baez and Buffy Sainte Marie which seems to be her target area. Apart from an irritating fluttery little vibrato she sings pleasantly but without distinction some good songs like In The Morning, Windmills Of Your Mind and Morning Has Broken. Hardly likely to attract much browser interest.

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TALENT

Alan Bown-taking over from Eddie Calvert?

IT MAY well be that Alan Bown is about to take over where Eddie Calvert left off. It he does it will almost certainly have repercussions around the pop industry, for Bown is a virtuoso of the electric trumpet, an instrument capable of highly original sounds and with possibly even more appeal than electric guitar.

Bown, received a deal of acclaim when he led the Alan Bown set. He recorded for both Decca and Island and became very popular on the continent, especially in Germany. The band broke up when the manager died, and Bown, who had started as a trumpet player with John Barry, did nothing for a year.

He then joined Jonesy with John Gypsy Jones and according to Bown the band was close to breaking when World Wide decided to fold it. Last Autumn he joined CBS in the A&R department on the understanding that he would continue playing himself and possibly record some material for the CBS label.

"I feel that I understand now more what the industry is about," he said. Armed with his inside knowledge of the workings of a

record industry he went into the CBS studios to cut some demos. The result was that CBS A&R director Dan Loggins, swiftly followed by former managing director Dick Asher, told him he should get to work on a single.

The track that they both enthused over was Bown's electric trumpet version of the jazz standard, Moanin, by Jon Hendrix and Bobby Timmons. Loggins produced the single, an instrumental, in the current disco sound idiom and he, Bown and keyboard player Jeff Bannister contributed to the arrangement.

It was released on Friday. Bown's attitude to it is philosophical. He feels that he is not a great trumpet player, although he says his technique is improving, but he has pioneered the use of electronics with the instrument and suggests that his gift is originality rather than virtuosity.

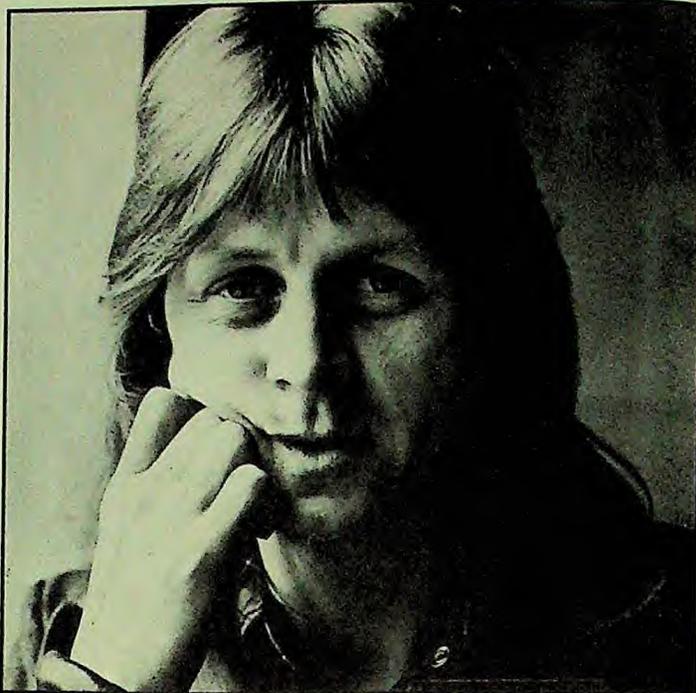
His position in the A&R department at CBS means that his future career does not stand or fall on the success of the single. Bown's attitude now is that he would not go back on the road without some

guarantee of success and the best way to obtain that is through recording.

CBS, currently enjoying a run of single chart entries, believes Moanin stands a good chance and Bown is already prepared with a follow up which is likely to be a reggae version of Cherry Pink. "If this happens for me," he says, "The band is already to go out with me."

Bown has not lead a charmed life as a musician. Critical acclaim has not helped him to pay the rent and he is among those who has never toured America where the big money is to be made. "The nearest I ever got," he recalls, "was waiting for the plane at Heathrow only to be told at the last minute the tour had been cancelled."

However, Bown is not the sort of musician who rests on his talents and his stage presentation has always been as original as his playing. What may well assist in his current pursuit of stardom is the fact that trumpeters are not generally featured on Top Of The Pops, especially trumpeters who produce sounds which the public will undoubtedly find difficult to identify.



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Royal Superstar show in aid of charity

THE ROYAL Superstar Show, is the name which has been given to a gala night at London's Cambridge Theatre at which a host of stars will appear in a charity concert to raise money for the Save The Children Fund.

Chairman of the show's committee, Tim Rice, hopes the concert will raise over £10,000 which will be used for the fund's many projects both in this country and abroad. Attending will be Princess Anne, who is president of the fund, with Captain Mark Phillips.

The show will take place on July 14. At present the line up of artists

includes Alan Price, Alvin Stardust, Lulu, Billy Fury, Osibisa, Kenny, Marty Wilde, Helen Shapiro, John and Suzi Ryder, Marty Caine and Lenny Henry. All the artists will give their services free and Rice is hoping to add to the list before the night.

The Royal Superstar Show is designed to tell the story of pop over the last 20 years. It is being directed by choreographer Douglas Squires, produced by Larry Parnes and Peter Knight is musical director. Tickets for the show are available from The Save The Children Fund at 157 Clapham Road, London SW9 and are being sold at £3.50, £5, £10, £15, and £20.

Pilot win Benelux Golden Lion Award

PILOT HAS won this year's Golden Lion award, which is presented each year by the Benelux countries, as the top group of 1974. They will receive the trophy when the group headline's a special gala concert, to be televised live in Belgium, Holland

and Luxembourg, in Brussels on July 24.

The band is currently enjoying international success with singles in the charts in America, Belgium, Australia and New Zealand.

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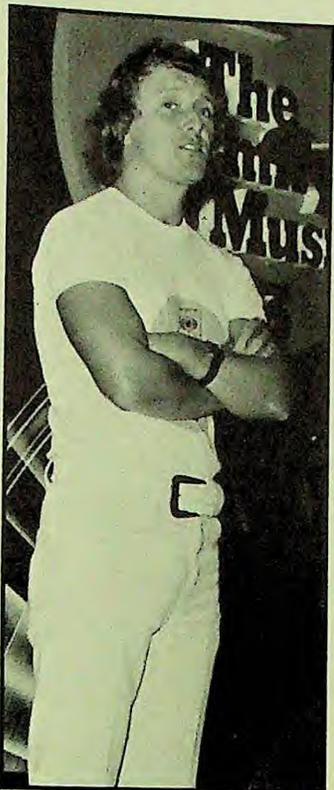
TALENT Stardust- Shelley split Greenaway takes over

ALVIN STARDUST has split with the man who has written and produced the string of six hits that he has enjoyed in the past 18 months. Peter Shelley, who started Stardust on his new career after he wrote My Coo Ca Choo, has now enjoyed two hits of his own and will not be able to devote the time necessary to writing and producing for Stardust.

He is to be replaced by Roger Greenaway. The first single, produced by Greenaway and written in conjunction with Geoff Stephens, Sweet Cheatin' Rita, was released on Friday. Greenaway has been partly or wholly responsible for a string of hits by the New Seekers, Blue Mink, Andy Williams, The Drifters, Sunny and Gene Pitney.

Greenaway explained that he has been a friend of Stardust and Shelley for some years and Magnet chairman and managing director, Michael Levy, has been his accountant for the past two years. "They approached me and asked me if I would do the job," he added.

Greenaway has obtained a release from his production deal with CBS in order to take on the task. He is presently working on a new Alvin Stardust album which will be released by Magnet in September.



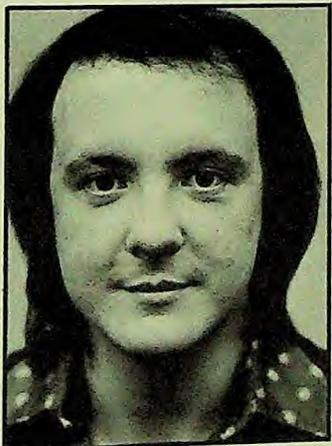
Roger Greenaway

Mud's Dave Mount to star in movie

MUD DRUMMER, Dave Mount, is to star opposite Terry Thomas in a non-singing role in the forthcoming GTO films production, Side By Side. The film, a musical, is directed by Bruce Beresford and will feature the entire Mud group in certain sections as well as the Rubettes and Stephanie De Sykes.

Mount was chosen for the acting role following his comedy success in the new film's predecessor, You're Never Too Young To Rock, which also starred Mud. The film is presently being shot at a secret location in Surrey and will move into Shepperton Studios in late July.

Mud will devote the entire month of July to recording their first album for the Private Stock label as well as a single scheduled for late summer release. The album, scheduled for the Autumn, is



Dave Mount

produced by Phil Wainman and will feature six new songs written by Mud members Rob Davis, Tay Stiles and Dave Mount.



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 ☆ = PLATINUM LP (£1 million sales)
 ● = GOLD LP (£250,000 sales LPs released 1st. Sept '74)
 ■ = GOLD LP (£150,000 sales LPs released pre-Sept '74)
 □ = SILVER LP (£75,000 sales)
 -- 1 = RE-ENTRY

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	3	2	VENUS AND MARS			
* 2	1	13	THE BEST OF	Wings	Paul McCartney	Apple PCTC 254
* 3	2	5	CAPTAIN FANTASTIC	● The Stylistics	-	Avco 9109 003
* 4	4	9	ONCE UPON A STAR	● Elton John	Gus Dudgeon	DJM DJLPX 1
* 5			HORIZON	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
* 6	5	15	THE ORIGINAL SOUNDTRACK	Carpenters	Richard & Karen Carpenter	A&M AMLK 64530
* 7	9	7	TAKE GOOD CARE OF YOURSELF	□ 10cc	10cc	Mercury 9102 500
* 8	6	7	BEST OF TAMMY WYNETTE	● Three Degrees	Gamble/Huff	Philadelphia PIR 69137
* 9	14	4	GREATEST HITS OF 10cc	Tammy Wynette	Billy Sherrill	CBS 63578
*10	8	37	ROLLIN'	10cc	10cc	Decca UKAL 1012
*11	7	7	AUTOBAHN	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
*12	12	76	TUBULAR BELLS	Kraftwerk	Heutter/Schneider	Vertigo 6360 620
*13	10	74	THE SINGLES 1969-1973	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
*14	15	7	FOX	□ Carpenters	J. Daugherty/R&K	A&M AMLH 63601
*15	17	150	SIMON & GARFUNKEL'S GREATEST HITS	Fox	Kenny Young	GTO GTLP 001
*16	23	79	BAND ON THE RUN	□ Simon & Garfunkel	S&G	CBS 69003
*17	13	88	THE DARK SIDE OF THE MOON	Paul McCartney/Wings	Paul McCartney	Apple PAS 1007
*18	18	2	STAND BY YOUR MAN	● Pink Floyd	Pink Floyd	Harvest SHVL 804
*19	24	3	I'M STILL GONNA NEED YOU	Tammy Wynette	Billy Sherrill	Epic 69141
*20	25	5	JUDITH	Osmonds	Mike Curb	MGM 2315 342
*21	11	31	ELTON JOHN'S GREATEST HITS	Judy Collins	Arif-Marden	Elektra K 52019
*22	-	1	GLEN CAMPBELL'S GREATEST HITS	● Elton John	Gus Dudgeon	DJM DJLPH 442
*23	47	4	SNOWFLAKES ARE DANCING	-	-	Capitol ST 21885
*24	16	16	PHYSICAL GRAFFITI	Tomita	Plasma Music Japan	Red Seal ARL1 0488
*25	33	10	JUST ANOTHER WAY TO SAY I LOVE YOU	● Led Zeppelin	Jimmy Page	Swan Song SSK 89400
*26	29	18	ON THE LEVEL	□ Barry White	Barry White	20th Century BT 466
*27	38	12	IAN HUNTER	● Status Quo	Status Quo	Vertigo 9102 002
*28	19	12	MYTHS & LEGENDS OF KING ARTHUR	Ian Hunter	Ian Hunter/Mick Ronson	CBS 80710
*29	30	3	THE BEST OF 'OL BLUE EYES	□ Rick Wakeman/ERE	Rick Wakeman	A&M AMLH 64515
*30	39	2	THE BEST YEARS OF OUR LIVES	Frank Sinatra	-	Reprise K 54042
*31	36	16	THE SHIRLEY BASSEY SINGLES ALBUM	Steve Harley/Cockney Rebel	Harley/Parsons	EMI EMC 3068
*32	20	5	I FEEL A SONG	● Shirley Bassey	-	United Artists UAS 29728
*33	21	19	ROCK 'N' ROLL	Gladys Knight & The Pips	-	Buddah BDLP 4030
*34	50	11	MEMORIES ARE MADE OF HITS	□ John Lennon	J. Lennon/P. Spector	Apple PCS 7169
*35	34	7	STAMPEDE	Perry Como	-	RCA Victor RS 1005
*36	-	1	AND I LOVE YOU SO	Doobie Brothers	Ted Templeman	Warner Brothers K 56094
*37	22	6	THE BEST OF BREAD	Perry Como	Chet Atkins	RCA Victor SF 8360
*38	37	14	BLUE JAYS	Bread	-	Elektra 42115
*39	35	15	20 GREATEST HITS	□ Justin Hayward/John Lodge	Tony Clarke	Threshold THS 12
*40	-	1	HIS 12 GREATEST HITS	● Tom Jones	Gordon Mills/Peter Sullivan	Decca TJD 1/11/2
*41	45	5	CAN'T GET ENOUGH	Neil Diamond	-	MCA MCF 2550
*42			MADE IN THE SHADE	Barry White	Barry White	20th Century BT 444
*43	32	13	RUBYCON	Rolling Stones	Rolling Stones	COC 59104
*44	27	5	WARRIOR ON THE EDGE OF TIME	Tangerine Dream	Tangerine Dream	Virgin V 2025
*45			METAMORPHOSIS	Hawkwind	Hawkwind	United Artists UAG 29766
*46	41	10	AL GREEN GREATEST HITS	Rolling Stones	Andrew Oldham/Jimmy Miller	Decca SKL 5212
*47	46	3	NEW ZEPPELIN ALBUM	Al Green	Willie Mitchell	London SHU 8481
*48	-	1	TODAY	Led Zeppelin	Jimmy Page	Atlantic K 50008
*49	28	2	STRAIGHT SHOOTER	Elvis Presley	-	RCA Victor RS 1011
*50	40	3	COP YER WHACK FOR THIS	Bad Company	Bad Company	Island 9304
				Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310

OUTSIDERS

WISH YOU WERE HERE, Fivepenny Piece, EMI 3077.
 GOODBYE YELLOW BRICK ROAD, Elton John, DJM DJLPO 1001.
 TONY CHRISTIE-LIVE, Tony Christie, MCA MCF 2703.
 YOUNG AMERICANS, David Bowie, RCA Victor RS 1006.

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* 1 24 CARAT PURPLE, Deep Purple, Purple TPSPM 2002.
 * 2 MUSIC POWER, Various, K-Tel TE 309.
 * 3 LIVE AT TREORCHY, Max Boyce, One-Up OU 2033.
 * 4 WORLD OF YOUR 100 BEST TUNES VOL. 9, Various, Decca SPA 373.
 * 5 BUDDY HOLLY'S GREATEST HITS, Buddy Holly, MCA/Coral CDLM 8007.
 * 6 ROCKET, Various, Arcade ADEP 17.
 * 7 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade ADEP 12.
 * 8 BRITISH GOLD, Various, K-Tel NE 511.
 * 9 SOULED OUT, Various, K-Tel NE 508.

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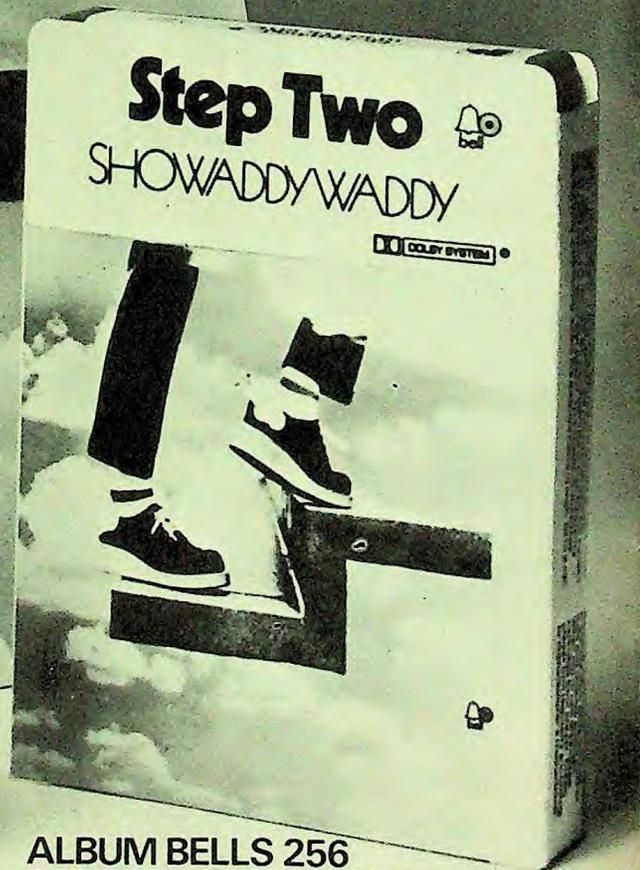
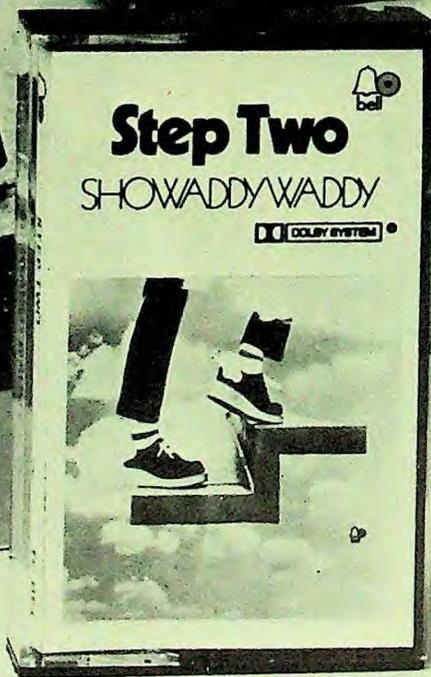
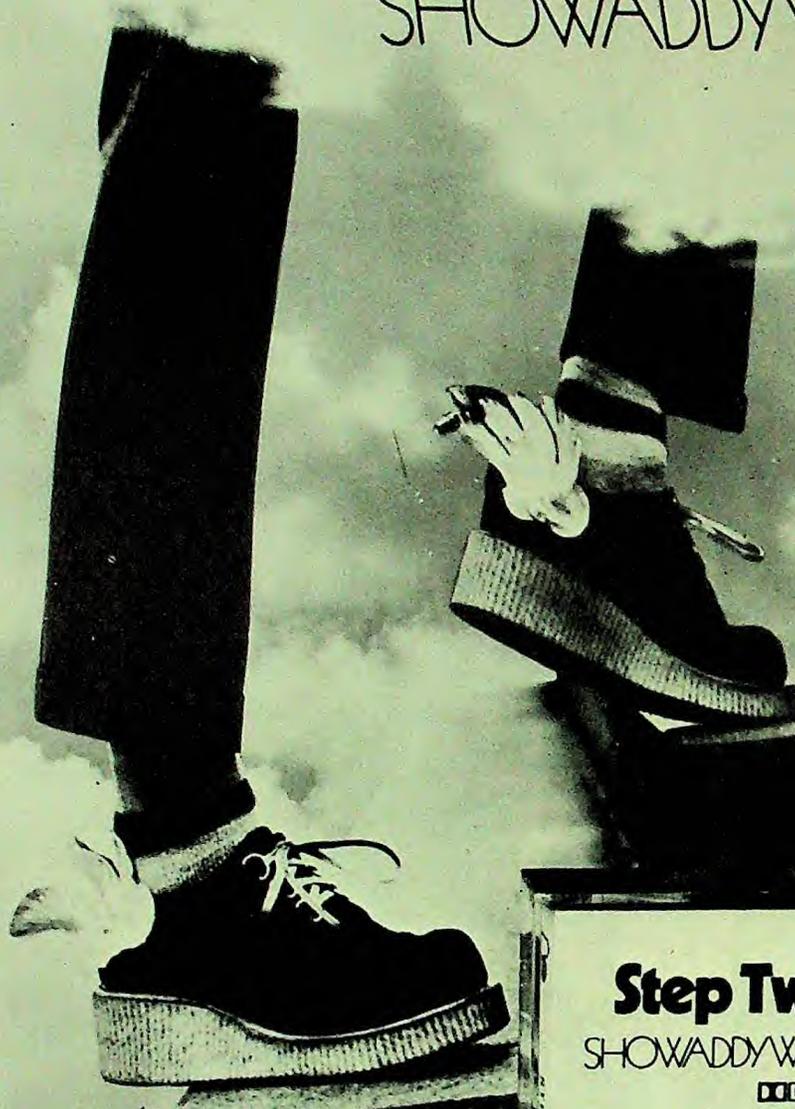
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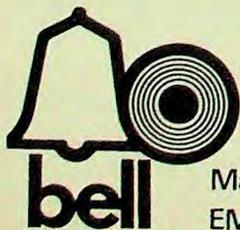
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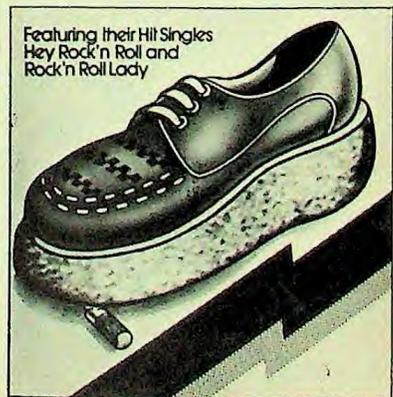
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MUSIC WEEK TOP 50 SINGLES

FORECAST
 ○ QUARTER MILLION SALES
 £ SALES INCREASE OVER LAST WEEK

DISTRIBUTORS' INDEX CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - ENT, CR - Creole

LAST WKS ON CHART			TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
1	2	5	F	I'M NOT IN LOVE 10cc	Mercury 6008 014	St. Annes	10cc
2	1	7	E	WHISPERING GRASS Windsor Davies/Don Estelle	EMI 2290	Campbell Connelly	Walter J. Ridley
3	3	7	E	THREE STEPS TO HEAVEN Showaddywaddy	Bell 1426	Palace Music	Mike Hurst
4	4	5	F	THE HUSTLE Van McCoy	Avco 6105 037	Warner Brothers	Hugo/Luigi
5	14	3	CW	TEARS ON MY PILLOW Johnny Nash	CBS 3220	ATV Music	-
6	22	2	E	DOING ALRIGHT WITH THE BOYS Gary Glitter	Bell 1429	Leeds	Mike Leander
7	5	6	F	THE PROUD ONE Osmonds	MGM 2006 520	KPM	Mike Curb
8	10	6	S	DISCO STOMP Hamilton Bohannon	Brunswick BR 19	Burlington	Hamilton Bohannon
9	6	5	E	LISTEN TO WHAT THE MAN SAID Wings	Capitol R 6006	McCartney/ATV	Paul McCartney
10	35	2	F	MISTY Ray Stevens	Janus 6146 204	Bregman Vocco & Conn	Ray Stevens
11	26	2	E	MOONSHINE SALLY Mud	RAK 208	Chinnichap/RAK	Mike Chapman/Nicky Chinn
12	15	4	E	BABY I LOVE YOU, OK Kenny	RAK 207	Martin/Coulter	Bill Martin/Phil Coulter
13	17	4	E	MR. RAFFLES (MAN IT WAS MEAN) Steve Harley/Cockney Rebel	EMI 2299	Trigram/RAK	Steve Harley
14	8	8	F	SING BABY SING Stylistics	Avco 6105 036	Avemb/Cyril Shane	Hugo/Luigi/Weiss
15	13	5	I	OH WHAT A SHAME Roy Wood	Jet 754	Roy Wood/Carlin	Roy Wood
16	7	10	CW	STAND BY YOUR MAN Tammy Wynette	Epic EPC 7137	KPM	Billy Sherrill
17	12	6	E	DISCO QUEEN Hot Chocolate	RAK 202	Chocolate/RAK	Mickie Most
18	24	3	E	MY WHITE BICYCLE Nazareth	Mooncrest MOON 47	Getaway/Carlin	M. Charlton
19	9	13	A	TRY TO REMEMBER/THE WAY WE WERE Gladys Knight & The Pips	Buddah BDS 428	Chappell/Screen Gems/Columbia	R. Moss
20	25	3	S	I DON'T LOVE YOU BUT I THINK I LIKE YOU Gilbert O'Sullivan	MAM 130	MAM	Gordon Mills
21	11	7	E	SEND IN THE CLOWNS Judy Collins	Elektra K 12177	Chappell & Co.	Arif Mardin
22	36	2	S	HAVE YOU SEEN HER/OH GIRL Chi-Lites	Brunswick BR 20	Burlington	Eugene Record
23	45	2	F	FOE-DEE-O-DEE Rubettes	State STAT 7	Pamscene/ATV Music	Bickerton/Waddington
24	39	2	F	MAKE THE WORLD GO AWAY Donny & Marie Osmond	MGM 2006 523	Acuff-Rose	Mike Curb
25	23	5	E	WALKING IN RHYTHM Blackbyrds	Fantasy FTC 114	ATV Music	Donald Byrd
26	20	9	CW	ONCE BITTEN TWICE SHY Ian Hunter	CBS 3194	April/I. Hunter	I. Hunter/M. Ronson
27	21	8	F	SWING LOW SWEET CHARIOT Eric Clapton	RSO 2090 158	Throat Music	Tom Dowd
28	18	7	F	ROLL OVER LAY DOWN Status Quo	Vertigo QUO 13	Shawbury/Valley	Status Quo
29	16	8	F	AUTOBAHN Kraftwerk	Vertigo 6147 012	Famous Chappell	Heutter/Schneider
30	41	2	CW	MAMA NEVER TOLD ME Sister Sledge	Atlantic K 10619	Warner Brothers	Taylor/Hurt/Bell
31	28	6	F	SENDING OUT AN S.O.S. Retta Young	All Platinum 6146 305	Sunbury	Goodman/Ray/Morris
32	29	4	CW	TAKE ME IN YOUR ARMS Doobie Brothers	Warner Brothers K 16559	Jobete London	Ted Templeman
33	43	2	A	BLACK PUDDING BERTHA Goodies	Bradley's BRAD 7517	Oddsocks/ATV Music	Miki Anthony
34	42	2	E	SWEARIN' TO GOD Frankie Valli	Private Stock PVT 21	KPM/Carlin	Bob Crewe
35	19	8	ECR	ISRAELITES Desmond Dekker	Cactus CT 57	Sparta Florida/Blue Mountain	Al Kong
36	NEW ENTRY		CW	D.I.V.O.R.C.E. Tammy Wynette	Epic 3361	London Tree	Billy Sherrill
37	32	5	CW	YOU LAY SO EASY ON MY MIND Andy Williams	CBS 3167	Cyril Shane	Billy Sherrill
38	27	8	F	IMAGINE ME, IMAGINE YOU Fox	GTO GT 21	GuruSama/Chrysalis	Kenny Young
39	31	5	CW	DYNAMITE Tony Camillo's Bazuka	A&M AMS 7168	Tonob/Rondor	Tony Camillo
40	30	7	F	THANKS FOR THE MEMORY Slade	Polydor 2058 585	Barn	Chas Chandler
41	33	6	A	I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White	20th Century BTC 2208	Schroeder	Barry White
42	37	10	F	I WANNA DANCE WIT CHOO Discotex & The Sex-O-Lettes	Chelsea 2005 024	KPM/Carlin	Bob Crewe
43	34	10	CW	LET ME TRY AGAIN Tammy Jones	Epic EPC 3211	MAM	Robin Blanchflower
44	NEW ENTRY		I	EIGHTEEN WITH A BULLET Pete Wingfield	Island WIP 6231	Island/Uncle Doris	Pete Wingfield
45	40	5	A	GET OUT Harold Melvin & The Bluenotes	Route RT 06	Dandelion	Richard Barrett
46	NEW ENTRY		A	SOMEONE SAVED MY LIFE TONIGHT Elton John	DJM DJS 385	Big Pig Music	Gus Dudgeon
47	NEW ENTRY		A	PER-SO-NAL-LY Wigan's Ovation	Spark SRL 1129	Feldman	Barry Kingston
48	NEW ENTRY		E	SEALED WITH A KISS Bryan Hyland	ABC 4059	United Artists	POGO Prod.
49	NEW ENTRY		F	IT OUGHTA SELL A MILLION Lyn Paul	Polydor 2058 602	Cookaway Music	David Mackay
50	NEW ENTRY		F	JIVE TALKIN' Bee Gees	RSO 2090 160	Abigail/Slam	Arif Marden

STAR BREAKERS
 LONG LOST LOVER, Three Degrees, Philadelphia PIR 3352
 YOU GO TO MY HEAD, Bryan Ferry, Island WIP 6234
 HIGHWIRE, Linda Carr and the Love Squad, Chelsea 2005 025
 I WRITE THE SONGS, David Cassidy, RCA 2571
 MEMORIES ARE MADE OF THIS, Dean Martin, Capitol CL 15821
 I DO I DO I DO, Abba, Epic EPC 3229
 THE IMMIGRANT, Neil Sedaka, Polydor 2058 583
 ROLLIN' STONE, David Essex, CBS 3425
 SWEET CHEATIN' RITA, Alvin Stardust, Magnet MAG 32

LONGER LIST OF BREAKERS
 BEND ME SHAPE ME, Hello, Bell 1424
 BLACK FRIDAY, Steely Dan, ABC 4058
 BLANKET ON THE GROUND, Billie Jo Spears, United Artists UP 3580
 TELL LAURA I LOVE HER, Ricky Valance, EMI 2303
 EVERY ROAD LEADS BACK TO YOU, Leapy Lee, Bell 1419
 HARMOUR LOVE SYREETA, Tamla Motown, TMG 954
 HARRY, Catherine Howe, RCA 2508
 IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey, RAK 206
 MILLIONAIRE, Dr. Hook, Capitol CL 15817
 SEVEN LONELY NIGHTS, Four Tops, ABC 4057
 SLIPPERY WHEN WET, Commodores, Tamla Motown TMG 952
 THE BARGAIN STORE, Dolly Parton, RCA 2566
 TO THE DOOR OF THE SUN, Al Martino, Capitol CL 15819
 YOU'RE MY NUMBER ONE, Polly Brown, GTO GT 20.

- TOP 50 WRITERS**
- Gouldman and Stewart
 - F. and D. Fisher
 - Bob and Eddy Cochran
 - Van McCoy
 - Ernie Smith
 - Glitter/Leander
 - Gaudio/Crewe
 - Hamilton Bohannon
 - Paul McCartney
 - E. Garner/J. Burke
 - Mike Chapman/Nicky Chinn
 - Bill Martin/Phil Coulter
 - Steve Harley
 - Hugo/Luigi/Weiss
 - Roy Wood
 - B. Sherrill/T. Wynette
 - Brown/Wilson
 - Ken Burgess/K. West
 - M. Hamisch/A and M Bergman
 - Gilbert O'Sullivan
 - Stephen Sondhelm
 - E. Record/B. Acklin/E. Record
 - Bickerton/Waddington
 - Cochran
 - Perry
 - Ian Hunter
 - Traditional/Eric Clapton
 - Rossi/Young/Lancaster/Parfitt/Coglan
 - Heutter/Schneider
 - P. Hurt/A. Bell
 - Lenier/Landon
 - Holland/Dozier/Holland
 - Bill Oddie
 - B. Crewe/D. Randall
 - D. Acres/A. Kong
 - B. Braddock/C. Putman
 - D. Riis/B. Rice/C. Fields
 - Kenny Young
 - Tony Camillo
 - Holder/Lea
 - Barry White
 - B. Crewe/D. Randall
 - Caravelli/Romvald/Jordan/Anka
 - Pete Wingfield/Barry Hammond
 - Richard Barrett
 - Elton John/Bernie Taupin
 - B. Paris
 - Udell Gold
 - Backer/Davies/Cook/Greenaway
 - B. R. and M. Gibb

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TOP 50 compiled for Music Week, Billboard and BBC from a panel of 300 shops by British Market Research Bureau.



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Elton John/ Beach Boys

DESPITE THE many other musical highlights in his five-year career as a top singer-songwriter, it is doubtful whether there are many which will exceed, either for the artist himself or his worshipping fans, Elton John's bill-topping appearance at Wembley Stadium on Saturday.

Before a gigantic audience estimated by some sources to total at least 100,000, John gave a triumphant performance which disappointed few, and in his two-hour set proved why he has got where he has - and why he will be there for a long time yet. What's more, he did it in a relatively gimmick-free atmosphere, giving the goods first and indulging in light-hearted fantasy only at the climax of his act.

Opening with Funeral to a Friend and speeding into Rocket Man, the pace was kept going with hit after hit... Philadelphia Freedom, Benny and the Jets, Bitch Is Back and Saturday Night. He did a couple of Beatle songs, which he has almost taken personal possession of now, - Lucy in the Sky, and I Saw Her Standing There. And added a complete run-through of the Captain Fantastic and the Brown Dirt Cowboy album, before climaxing the show with a medley of rockers including an ultra-dynamic Pinball Wizard.

Miraculously, the sound was superb for such a gigantic venue and even if the spectators couldn't see everything that was going on onstage - well, the majority were there for the music anyway.

It may be said that Wembley Stadium is no ideal place for Elton John's particular brand of showmanship, and it is true that he lost a lot of this

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personal charisma through the vastness of the arena. But musically it was a challenge he met with aplomb and which will be remembered by all those there for a long time.

The Beach Boys, in the pot-boiler position on the bill, nevertheless had an immense personal following amongst the spectators - and at times there seemed to be a danger they could outscore Elton John in audience response. Their material was drawn from right back to the Surfer Girl period - and it was noticeable that the loudest audience reaction was reserved for such classics as Wouldn't It Be Nice, I Can Hear Music, Do It Again, Sloop John B. I Get Around, Barbara Ann and the inevitable Good Vibrations. They did try out some of their more recent songs in the act, but response was damp by comparison.

But those familiar Beach Boys' harmonies, which made them such vital contributors to the Sixties pop music era, were all there in full force - and musically, they managed to get their sound over in a distinguishable manner.

General impression with the Eagles seemed to be, how long before they attain any success of note in Britain? The answer could well be soon, following their success in the Mid Summer Music bill - Certainly all the necessary ingredients are there.

They opened their act with Take It Easy, which was also their introduction to success in the States, and followed-up with Desperado, Tryin', Witchy Woman and The Best of My Love, their recent US no. 1 single.

Their sound is varied, ranging from relatively soft harmonies to hard-driving rock and it seems strange to think that despite lack of success here, several of their major US hits have in fact been recorded in Britain!

Compromising the rest of the bill, there were Rufus with Chaka Khan, Stackridge and Joe Walsh - all doing their vital bit for the success of the concert. And all succeeding.

It had been a long day for all - nearly 12 hours - in roasting weather, but it proved that Britain can stage with success open-air stadium concerts. It's all worth recording that the day's events went incident-free. What a triumph it was for all concerned.

CHRIS WHITE

Cliff Richard

POP STARS hurtle to fame and then fade away but the Peter Pan of pop, Cliff Richard, seems to go on forever - consistently making hit records and successfully selling-out theatres and clubs wherever he appears.

And it's not really surprising

because, although 17 years have elapsed since his first hit, Move It, Richard is still making tuneful noises - both in the studio and out - which makes him a joy to listen to at all times. The evidence is presently prevalent at the Talk of the Town in London, where he opened last Thursday for his fifth season.

It's true that a lot of the early Cliff Richard excitement generated on records like High Class Baby and Mean Streak has long since disappeared, but it has been replaced by a homely style guaranteed to appeal to a much wider audience. Indeed the only criticism one could make of his Talk appearance was the lack of personal hits in his repertoire which people do still like to hear.

Instead the audience had to be content with pleasant versions of You've Lost That Lovin' Feelin', When a Man Loves a Woman, Can't Let You Go and (Rock and Roll) You Gave Me the Best Years of My Life, when it would have been preferable to listen to more songs in the Livin' Doll, Do You Wanna Dance, Bachelor Boy vein.

Highlights of the singer's act were his sincere rendition of When I Survey the Wondrous Cross, which escaped being cloying or sentimental, his Eurovision song contest entry, Power To All Our Friends, and Let Me Be The One, the Shadow's Eurovision entry, during which he was joined by Bruce Welch ("The first time you've had two Eurovision Song Contest losers on the same stage!")

As a pop singer, Cliff Richard is perhaps taken rather for granted by people but he still remains one of the real, durable figures of pop who will be bringing pleasure to people for many years yet. He'll never go short of bookings at venues like the Talk of the Town or the London Palladium!

New Talk of the Town revue, Sweet Temptation, which runs for 12 months, is an extravaganza of colour, glitter and glamour, in the vein expected of Robert Nesbitt. It is a floorshow well worth seeing, culminating in a magnificent finale, and certainly upholding previous high standards expected at The Talk.

CHRIS WHITE

Dionne Warwicke

IT WAS close on 12.30 am at the opening night of Jeff Kruger's bold new cabaret venture at Hammersmith's Cunard Hotel that Dionne Warwicke chided the audience for an inadequate response to her lengthy medley of songs nominated for Grammy Awards.

"The trouble with you," she complained, "is that you don't know how to enjoy yourselves properly." Leaving aside the rights of an audience which had paid a minimum of £12.50 a head (ringsiders £15.00), to make its own decisions about applauding the plain fact was that the packed 700-strong crowd was by that time, four and one-half hours after cocktails, getting more than a little jaded. There had been a leisurely four-course set-menu meal, which certainly wasn't the "elegant, gourmet" fare promised, served to the non-intrusive sounds of the Johnny Howard Band. There had been an attempt to cram an orchestra, line of dancers and two singers, of no great distinction, on to a small, poorly lit stage. There had been a superb performance, of the top-of-the-bill length by Frank Gorshin, whose range of uncannily accurate impersonations didn't include Tommy Cooper. All of which was not exactly guaranteed to whet the audience's appetite for Dionne Warwicke, especially for those who had seen her only a few weeks previously at the Albert Hall. Her act at the Cunard differed little from that occasion. After opening with Alfie, she delivered a short medley of Bacharach-David songs, switched to the Grammy medley and sang some tracks from her new WB album. It was a thoroughly professional performance, and if it didn't have more than a superficial professional gloss, then it may have been due to Miss Warwicke's reported grumbling appendix, which she dismissed as "an attack of gas", or the fact that she has never struck up another creative partnership so mutually satisfying as the one she enjoyed with Bacharach and David.

With the Talk of the Town, a much more suitable venue, now apparently more interested in presenting local talent, there is scope in London for a room which offers Las Vegas-calibre talent. Dionne Warwicke's week at the Cunard was completely sold out. But Shortlands, Hammersmith isn't The Strip, and it may be as well to recognise the fact.

BRIAN MULLIGAN

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